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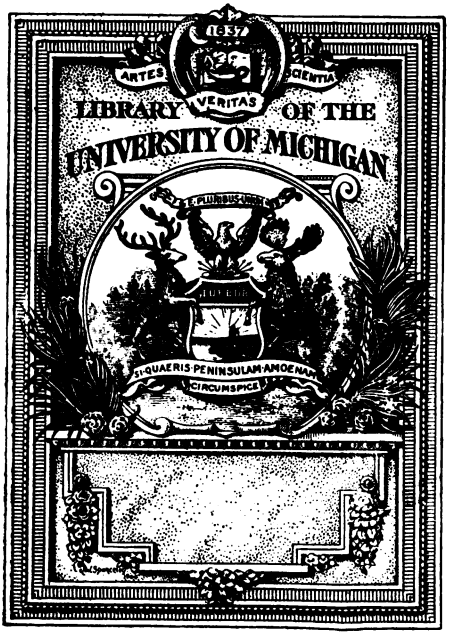
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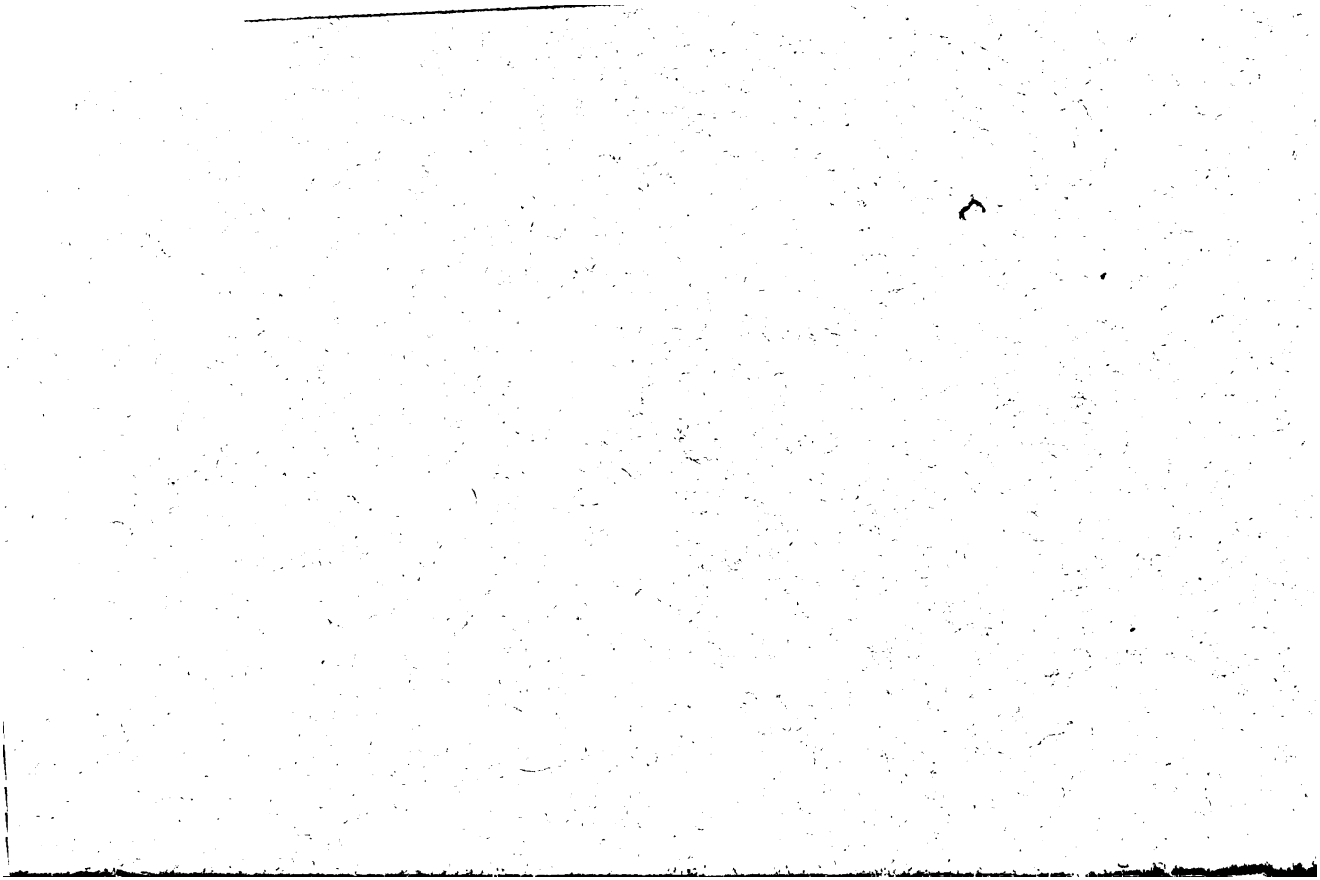

THE

MONUMENTS OF ATHENS.

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THE

MONUMENTS OF ATHENS:

AN HISTORICAL AND ARCHÆOLOGICAL DESCRIPTION.

BY

PANAGIOTES G. KASTROMENOS.

TRANSLATED FROM THE GREEK BY

AGNES SMITH.

Ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ
ἀοίδιμοι Ἑλλάδος ἕρεισμα, κλειναὶ
Ἀθᾶναι δαιμόνιον πτολίεθρον.

Frag. Pindar, 47.

LONDON:
EDWARD STANFORD, 55, CHARING CROSS, S.W.
1884.

D 13026 40

Purchased 13026 40.

TO

MY BELOVED SISTER,

SOPHIA H. SCHLIEMANN,

IN TOKEN OF GRATITUDE,

I DEDICATE

THIS BOOK.

TRANSLATOR'S PREFACE.

I AM induced to bring this little work of Mr. Kastromenos within reach of my countrymen by the consideration, that English and American travellers, many of whom have only a week to spend in Athens, may be glad to have in their hands, within so small a compass, the chief facts relating to the antiquities of that wonderful city; and these expressed with a method, a clearness, and an accuracy which makes them easy of comprehension. There is no way in which we can better enrich and ennoble our conceptions of modern life than by the diligent study of past civilisations; and of these, few men can form a vivid mental picture without inspecting their remains. Those who do so with seeing eyes receive an intellectual stimulus which cannot fail to inspire them with a sense of the worth of humanity, and therefore of the worth of their own individual lives. Though this translation has had the benefit of the Author's supervision, I can scarcely hope that it is perfectly free from faults, but I commend it, such as it is, to the kind indulgence of the reader.

LONG DITTON, *Sept. 10th*, 1884.

PROLOGUE.

THE neglect and indifference which are unhappily observed amongst us, with regard to the study of Archæology, and to the consideration of the beautiful monuments which our noble ancestors have bequeathed to us, and the total lack in our language of a suitable book for explaining and distinguishing betwixt the now existing ruins, have moved me to compose the present work. I have been incited to it, moreover, by the archæological studies which I have made for some time, and by the pleasure which I feel in searching out the immortal treasures of our forefathers. The chief cause of our indifference to these monuments is, without doubt, our darkness and ignorance. We Greeks find ourselves for the most part, admiring more the European travellers who admire these extraordinary works of Architecture and Sculpture, than the works themselves for their own sake. With the wish that I may throw some light upon the position and the history of these Athenian monuments, and that I may rouse the interest of my readers in these deathless treasures, I have ventured to collect my feeble studies into the present treatise.

The zeal which has inspired me for some time to occupy myself with the study of these immortal works of our ancestors, I owe chiefly to my beloved sister, who is so noble a votary of the Muses, and who vies so worthily with her famous husband in the employments of Archæology.

She it was who first took me by the hand, and breathed into me a passionate love for the splendid monuments of Antiquity; changing thus my original devotion to the Hermes of gain, into a worship of the Hermes of learning. To her, therefore, I dedicate this my first work; the product of my feeble studies in Archæology; looking upon myself as fortunate in being able to give her a small token of gratitude, and a slight help to my readers and to those Greeks of to-day who are possessed by the same feeling for Archæology.

PANAGIOTES G. KASTROMENOS.

Written in Athens, *Oct.* 1, 1883.

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THE

MONUMENTS OF ATHENS.

INTRODUCTION.

THE eternal monuments of Athens, those specimens of her architecture and her sculpture which have been saved from the clutches of all-subduing Time, and have survived for ages amidst the most varied calamities, will always be the subject of continued and diligent study. So long as the laws of the sublime and beautiful live in the heart of man, so long as his spirit is susceptible of elevation, the immortal relics of our ancestors will awaken our astonishment, and be the objects of true affection and reverence. Wonderful, in our bright and joyous land, is the union of the beauty of nature with the grace of its works of art. The transparency of its sky aroused the intellect of the artist, whilst the radiant sheen of its landscape inspired him with a deep sense of the harmonious and the simple. Thus from a profound conception of the loveliness of nature sprang the perfect feeling of the beautiful; and hence that wondrous harmony between the works of art and the landscape around them.

Therefore, if the monuments of Rome are more gorgeous, those of Babylon more mysterious, and those of Persepolis more romantic and extraordinary, the monuments of Athens, genuine products of a clear intellect and of a true sense of

the beautiful, will for ever awaken the astonishment and command the homage of the civilised world.

The centre of this wonderful panorama of a unique landscape with its surviving works of art, that sacred enclosure which contains all the highest products of the human spirit, the Acropolis of Athens, was to the ancients a sacred spot, enshrining the inviolate dwellings of their gods. For after-generations it was destined to be simply a few renowned but ruined monuments of art.

Athens, the celebrated city of ancient Greece, the "divine town" of Pindar, stands in the middle of the Cecropian plain, bounded on the N.E. by Mount Brilessos or Pentelicus, on the N.W. by Parnes, on the S.E. by Hymettus, and on the S.W. by Aigaleos. To the S. it has an expanse of sea, the Saronic Gulf.

Several smaller hills project from this plain. Of these the most striking is Lycabettus, situated on the N.E. of the city, and terminating in a conical peak. S.E. from this are four lower hills, all of which were within the ancient city. Of these, that nearest to Lycabettus and exactly opposite to it is the renowned Acropolis; to the W. of this rises the rugged form of the Areopagus (Mars' Hill), and to the S.E. the Pnyx, where the Demos of Athens held its meetings, and where was the rostrum of its famous orators. To the S. of this rises another hill, named the Museum. Two celebrated rivers, the Cephissus and the Ilissus, flowed past the city on the E. and on the W.

The adornment of the city of Athens with works of art dates from the epoch of the Pisistratides, those tyrants who were true lovers of learning, and who encouraged it in manifold ways. In their day were laid the foundations of the colossal temple of Olympian Zeus, the largest of ancient Greek temples; under them was begun the building of the Theatre of Dionysus, on the S.E. slope of the Acropolis, the old wooden theatre having fallen. But chiefly from the time of the destruction of Athens by Xerxes, and the level-

ling of all the temples in the city and on the Acropolis, began a new epoch for the fine arts.

After the splendid successes and the glorious triumphs which a high-minded generation won in battle with the barbarians, a new spirit inspired the commonwealth of Athens, and impressed itself on all the arts of that epoch, arousing new, warm feelings in the hearts of the people, and pouring its own intense life into all contemporary works of art and letters. Distinguished politicians, Themistocles, Cimon, and Pericles, completed the fortifications of Athens, and increased her naval power, whilst they at the same time directed all their attention to the adornment and beautifying of the city, which thus attained to the highest degree of magnificence and artistic splendour. Pericles, moreover, made use of the national wealth of Athens, derived from the tribute of allied cities. He found the arts in their purest and most perfect development, and directed their whole strength and grace towards the adornment of the city. Wonderful indeed was the wisdom of Pericles which led him to expend the public revenue of Athens on artistic masterpieces, thus exciting the various arts to fulfil his purpose at an epoch which was unique in history. As Müller says, "Had Pericles not made an appropriate use of this revenue, the world would have been robbed of the finest of artistic models." In his day were built the Parthenon, the Propylæa, the Erechtheum, the Odeum, the Lyceum, and during his reign Athens, as a whole, rose to such a degree of glory and grandeur that his time must be regarded as the most brilliant in Grecian history.

And to-day, meditating amidst those monuments, decayed as they are through the effects of time and of manifold accidents, we still trace, stone by stone, and line upon line, the idea of the beautiful and the perfect; training at the same time our own æsthetic powers, and refreshing our sorely troubled spirits.

DESCRIPTION OF THE ACROPOLIS.

No monument in ancient Greece or in Italy can be compared for beauty or for grandeur with the Acropolis of Athens, or with the temples and theatres which surround it upon the rocks, most of which vie with the Acropolis itself.

The Acropolis, together with the Hill of Areopagus towards the S., once formed a long and connected chain, but an earthquake rent it asunder, and to-day it stands isolated in the plain. It was fortified at a very early epoch. Historical tradition refers the construction of its walls to the Pelasgians, that mythical race, who were apparently the greatest artists in defensive architecture in a most ancient and all but unknown time. Having thus made it secure from attack, they consecrated the soil and adorned it with temples; at a later period they collected in it the noblest productions of art.

All the extant remains on the Acropolis, even the very smallest fragments of its pillars, are instinct with grandeur and grace, whatever be their present condition, so that to-day the place is a unique school of architecture and may be considered the inner shrine and the only pure source from which the civilising stream of the Fine Arts spread themselves over the whole known world.

On the Acropolis we chiefly admire the height of taste to which Greek genius had attained. We are struck by an inconceivable harmony and symmetry, which keeps the uninitiated into the mysteries of art spell-bound with amaze-

ment, whilst it awakens in the breast of the initiated a deep reverence and an unspeakable enthusiasm.

Pausanias described this sacred enclosure and its unique statues as "wonderful to behold" (*θαῦμα ἰδέσθαι*). The whole hill of the Acropolis was covered with monuments of all kinds—inscriptions, bas-reliefs, statues, and temples—so that the reader is forced to ask if it were possible that so much magnificence could be heaped upon so limited an area.

Herodotus tells us about the Pelasgic wall of the Acropolis, that the Pisistratides fled to it, and were there besieged by the Spartans.*

At the time of the invasion of Athens by Xerxes many of the Athenians did not follow Themistocles into the ships, believing that the "wooden walls" mentioned by the oracle were those of the Acropolis, and defending themselves in fortifications composed of palisades and other wooden erections. The Persians planted themselves on the Areopagus, right opposite to the western side of the Acropolis, just as the Amazons had done when they attacked the city of Cecrops.†

Some suppose, from the description which Herodotus gives of the battles fought during the invasion of Xerxes, that the wall on the western side had not then been built, and that the one on the southern side was built by Cimon; yet Pausanias (A. 28, 3) states that the Acropolis was surrounded by a wall in the days of the Pelasgians, *excepting* on the side where that of Cimon was built; this, however, is disputed by Dodwell, who supposes that the wall of Cimon was an inner fortification, and that the entire peribolus of the Acropolis was enclosed by that of the Pelasgians. We know, nevertheless, from the testimony of other authors, that the Pelasgians fortified the whole hill. It is, therefore, possible that the remark of Pausanias means simply that in

* Herodotus, v. 64.

† Æschylus, Eumen. 685, &c.

his day the north wall was called Pelasgic, and the southern one the Wall of Cimon, because it had been built by that hero with the spoils of the battle of Eurymedon.*

When the Persians had retired from Athens, the walls of the Acropolis were rebuilt by Themistocles. We find in the structure of the wall courses of masonry, many drums of columns of the Doric order, which are doubtless from a temple older than the Parthenon, which was in an unfinished state at the time of the Persian invasion. The name Pelasgic was given, not only to a part of the walls of the Acropolis, but also to a certain extent of the pavement below it.† That this was not a wall is proved by the fact that Thucydides tells how a certain oracle commanded that it was to remain uninhabited, but that afterwards, on account of the great concourse of people to Athens, it was used as a dwelling-place during the Peloponnesian war. Lucian‡ represents some one as standing upon the wall of the Acropolis and throwing a fishing-hook so as to catch some philosophers in the Pelasgicum. It is said that this spot was first inhabited by the Pelasgians who had fortified the Acropolis, but they were driven away from it for conspiring against the Athenians.§

The rocks which lie towards the north side of the Acropolis are called "Long Rocks." This name is frequently mentioned by Euripides in 'Ion,' together with the Cave of Pan and of Agraulos; they received this name, according to Forchhammer, because the length of the Acropolis was much greater than its breadth, or because whilst visible from the greater part of the Athenian plain, they could hardly be seen from its southern side, as the houses and public buildings of the city concealed the view of them in that direction. The Barathrum was situated somewhere near this

* Plutarch, Cim. 13.
† Thucydides, B. 17.
‡ Hali. 47.
§ Pausanias, A. xxviii. 3.

spot. It is described by ancient writers as a dark chasm, something like a well, behind the Acropolis.*

It appears that the inner part of the Acropolis was not an even surface, but that it had little mounds of earth connected with each other by steps. On these mounds stood the temples and the monuments occupying the whole summit.

Ascending to the Acropolis from the modern town, we see in the corner to the W. of the N. wing of the Propylæa a Hellenic wall. This wall probably constituted the outer bulwark of the Acropolis on this side. To the N. of this wall is the bastion, built in 1822 for the protection of some old wells; and from the inner side of this bastion we ascend by an ancient passage and a flight of steps hewn out of the rock. To the left of this, turning to the E. and round the corner, we come on two caves, which are supposed to have been consecrated to Pan and Apollo. In these caves are preserved traces of slabs upon the rock. There also stood the statue of Pan, erected by Miltiades after that god had helped the Athenians at the battle of Marathon.

Here, towards the N.E. corner of the Acropolis, as we see from old pictures, stood a tower of barbarous workmanship, erected as a simple watch-tower at the time of the campaign of Morozini. Like a barbarian conqueror, it sat upon the breast of the then magnificent Propylæa, the masterpiece of Mnesides. Dr. Henry Schliemann destroyed this tower at his own expense, thus conferring a double benefit on science, by displaying the great beauty of the building and by bringing to light many inscriptions and not a few fragments of the pediment of the Propylæa which had been built into its walls.

The S.W. end of the wall of Cimon terminates in a

* It was also called a pit, and likewise "The Crows," because it was evidently a haunt of these birds.—Schol. Aristoph. on Ploutos, 394. Thence the proverb "To the Crows."

solid tower, 30 feet high, and on this stands the little temple of the Wingless Victory. Opposite to the tower, towards the N., stands the ungraceful pedestal of Agrippa, entire. But all the western walls in front of the flight of steps and of the Propylæa belong to a later age.

The approach to the W. side is impeded by a stretch of walls having nine gates. From this the Pelasgicum was named "Nine-gated." Behind the S. side of the Propylæa is a small fragment of a polygonal wall, built of large rectangular blocks of Piræus limestone. This may be considered, in the opinion of my friend Professor Russopulos, as the most ancient work of a human hand, older even than that of the Pelasgians.* Close to this are some marble foundations, which are not contemporaneous with the Propylæa, but hardly belong to the time of the Persian invasion. They probably belong to some buildings erected after that event, and were removed by Pericles in order to open the entrance.

Passing beneath the Propylæa we perceive, a little to the left, betwixt it and the Parthenon, a spacious tetragon, hewn out in the horizontal rock, where, according to Herodotus, stood the colossal statue of Athena Promachos, more than 60 feet high. Herodotus † and Pausanias ‡ both testify that so great was its height, that the crest of its helmet and the point of its spear were visible to sailors when passing Sunium. The rocky ground betwixt the Propylæa and the Parthenon was made smooth and accessible to pedestrians and horsemen. Passing the Propylæa towards the right, we observe upon the path traces of votive altars, one of which was dedicated to Athena Hygeia.

On the southern side of the wall of Cimon, directly above the Theatre of Dionysus, was the Battle of the Giants, a plastic composition, whose exact site we know from

* Compare Arch. Russopulos, § 189, note 7.
† V. 77. ‡ Att. xxviii. 2.

Plutarch.* Pausanias† tells us that a furious wind once hurled into the theatre a certain Dionysus, who formed part of the group representing the Battle of the Giants. This Gigantomachia was one of four compositions, each of which was two cubits high, dedicated by Attalus. The other three represented the Battle of Marathon, and the overthrow of the Galatians by Attalus. The excavations made two years ago on the S.E. side of the Parthenon, and at the corner of the wall of Cimon, revealed on some mounds two smooth marble slabs, which have probably some relation to the above-mentioned plastic works.

Another temple, situated between the Propylæa and the Parthenon, was that of Artemis Brauronia.‡ Another temple, that of Rome and Augustus, is mentioned by Pausanias as having stood 90 feet in front of the E. façade of the Parthenon. We conjecture, from a fragment of its architrave, that it was circular; that it had a diameter of 23 feet; that it was of the Ionic or Corinthian order, and was 50 feet in height without its base. From the inscription found there we learn that the people of Athens had dedicated it to the Goddess Rome and to Augustus Cæsar. It was dedicated to Augustus and also to Rome because that emperor had forbidden the provinces to erect any temple to him unless it was connected with Rome.§

In concluding our description of the Acropolis before the Persian invasion, we must add that it was covered with mean buildings, of which only two were at all remarkable.

Of these, the most sacred was the ancient Erechtheum, dedicated to Poseidon and to Athena Polias. Herodotus and others mention that it was burnt. Another larger temple, perhaps dedicated to Athena, occupied the site of the present Parthenon.

* Ant. 60. † Att. 2.
‡ Pausanias, Att. 23, 7. § Suet. Aug. 52.

The gate, discovered and rebuilt by Beulë during his excavations in 1853, is generally repudiated by archæologists. They consider it as the gate of a Grand Duke of Athens. It appears, therefore, like the broad flight of steps leading to the Propylæa, to be mediæval.

The Parthenon.

The Parthenon may be considered the most perfect and the most magnificent ruin in the world, although a whole museum was carried away to England by Lord Elgin from the spoils of this one temple.

This temple of the Virgin Athena, the Goddess of Wisdom, was erected by the illustrious son of Xanthippos, the Olympian Pericles, by the skill of the architects Ictinus, Callicrates, and Carpion, under the supervision of Phidias. It was built on the ruins and foundations of a more ancient temple, which may still be plainly seen, because the later one was three or four mètres larger, by a visible addition, and was all built of the white marble of Mount Pentelicus, except the tiles of the roof, which were of Parian marble. Situated on the highest platform of the Acropolis, the Parthenon rose so high above the western approach that the pavement of its peristyle was on the same level as the capitals of the eastern colonnade (*stoa*) of the Propylæa. It was called the Hecatompedon on account of its beauty, as we are told by Harpocration.* The work of building was

* Harpocration, 'Hecatompedon.' "The Parthenon was called by some persons Hecatompedon, on account of its beauty and harmony, not on account of its size, as Menecles and Callistratus tell us in their description of Athens."

completed B.C. 438. We do not know when it was begun, but we do know that that of the Propylæa lasted five years, and it is thus possible that that of the Parthenon occupied a longer period. Leake conjectures that 1000 talents or 6,000,000 drachmas of that period were spent upon it.

The temple forms a long tetragon, of which the shorter sides are the façades. Its principal front was turned to the E., in contrast with all other ancient Doric temples, in order, as Vitruvius says, that the statue of the goddess might appear as if hovering over the city at the dawn of day.

It is truly painful to reflect that only two centuries ago this famous temple was still in all its grandeur, as well preserved as is the Theseum.

It had survived through times of war and insurrection, and through revolutions in religion, for more than 2000 years, and none of its external beauties had been destroyed. The sculptures of its pediments were still in their places and had been very little injured. The metopes were also there, and the architrave was perfect in all its parts, except that of the pronaos, which had been stripped away along with the columns of the eastern *pronaos* for the purpose of making room for a Christian apse. In the outer part no injury whatever had occurred, and we might, therefore, at that period, have admired the most perfect work of Greek architecture in its every detail.

In this state it was preserved until the year 1687, when a bomb from the batteries of Morozini was suddenly thrown into the gunpowder magazine which the Turks had inside the temple; thus rendering it the heap of ruins it is. All the eastern side was overthrown; of the southern side only a mutilated and irrecognisable head of one of the Sun's horses was saved.

The western frieze is to-day preserved amidst the foggy atmosphere of London, one of the statues was carried away

by the Venetians, and the remains of the two others may still be perceived at the end of this frieze. But it is nevertheless uncertain if the catastrophe of 1687 was as destructive to the inner portion as to the outer one.

This temple had been turned into a Christian church many centuries earlier, and consequently great internal changes had taken place that it might be transformed according to Christian ideas, and not a few changes had likewise been made on the exterior. We do not know when this occurred, but probably in the very earliest years of Christianity the master-pieces of classical art quite lost their glitter. Had the insanity of the Iconoclasts prevailed, the idolatrous sculptures which still remain to us would never have been found so uninjured as they were at the beginning of the last century, because by the mere transformation of the temple into a Christian church very few changes, indeed only the unavoidable ones, were made. In the first place they removed the chief entrance from the eastern to the western façade (or *opisthodomos*), which, on account of its position with regard to the Propylæa, was naturally destined to be so used. A second change was the transformation of the *opisthodomos* or posticum, into the *pronaos* or vestibule of the church, a change which was quite indispensable. The treasury was, in ancient times, a necessary adjunct, and therefore about a third of the temple space was partitioned off; but the Christians made a better use of the area and opened up all the interior. They accomplished the change by making a central passage leading to the door through the wall of the *cella*, thus uniting the two parts of the temple, the two side walls being preserved. At length the greatest change occurred by their closing the ancient eastern entrance, and erecting a portico inside of it, of which the traces still exist.

The length of the temple is 228 feet, the breadth 101 feet, and the height as far as the top of the pediment 66 feet. It consists of a *cella* surrounded by eight columns on either

front, and seventeen on either side (counting the corner columns twice). It was thus surrounded by forty-six columns. The diameter of these columns was at the base 6 feet 1½ inch, and the height 34 feet.

This simple peristyle surrounds the building, and with the walls of the temple forms a graceful colonnade. A second row of pillars behind the first stood upon bases, and was continued to each façade, leaving between itself and the wall of the building a free space, that on the eastern façade being called a *pronaos*, or vestibule, that on the façade towards the Piræus being called *opisthodomos*. Both the *pronaos* and the *opisthodomos* contained the public treasure, and were shut off by railings fastened into the columns, the holes being visible to this day. The area of the temple was divided into two unequal parts by a perpendicular wall having a door of communication. The larger of these two parts was called the *cella* and was 90 feet in length, the western portion or *opisthodomos* was about 43 feet.

The *cella* was the chief temple, in which stood the gold and ivory statue of Athena made by Phidias, 26 cubits, or about 40 feet high. The naked parts of the statue were of ivory, the dress and ornaments of gold; the goddess was represented as standing clad in a chiton or robe down to the feet, and holding in her ~~right~~ left hand a spear, an image of Victory was in her ~~left~~ right; she was girded with the ægis, a Gorgon's head in its centre; on her head was a helmet; the shield lay by her left side; a little behind was a serpent, and on the pedestal was wrought the birth of Pandora. According to Thucydides,* the whole weight of the gold was 40 talents, according to Philochorus 44, and according to others, 50. Lachares stripped off this gold.† Opinions are

* B. 13.

† Paus. Att. xxv. 5. "Lachares . . . having taken down the golden shields from the Acropolis, and such ornaments as could be removed from the statue of Athena itself."

divided about the site of this statue. Boetticher states that it stood in the depth of the vestibule, but perhaps this was only the case in smaller temples, and Doerpfeld rejects it,* placing the statue of Athena in the stratum of Piraic limestone and returning to the arrangement of the temple which was usual before Boetticher. In our opinion the statue of the virgin goddess could have stood in no other place than in the centre, because the ancients were particular in choosing the most conspicuous spots for their temples, and it would thus be natural for the statue to stand in the centre, so that those who looked through the gratings of the door would enjoy the sight of its splendour. Moreover, the space in the form of a parallelogram which exists on the pavement of the temple is enough to convince us that it was left there expressly from the beginning unpaved with marble slabs, destined by the artist for the reception of the statue. And my instructor, M. Russopulos, confirms this opinion.

The roof of the two above-mentioned apartments was upheld by internal rows of columns; in the eastern apartment were twenty-three Doric ones, supporting two roofs, one situated above the other, ten columns being on each side, but three only on the western side. The diameter of these columns at the base was about 3½ feet. Of the walls which formed the temple nothing now remains except those of the *opisthodomos*, and these are partly dilapidated. The walls of the *cella* have disappeared, and their ruins are scattered round the place. The pillars which form the inner peristyle of the *cella* are no longer preserved, we know only that they were of the Doric order.

The temple is raised three layers above the ground. These layers now form three steps, betwixt which appear the traces of three smaller steps. The temples of the

* Doerpfeld, Mitt. d. arch. Inst. in Athen, 1881, p. 383.

ancients, when dedicated to a god, had always an odd number of steps, in order, as Vitruvius points out, that a man who approached one of them would place his right foot on the first step, and would afterwards enter the chief temple or cella with the same foot.

Boetticher says that the two ends of the foundation are higher than the centre, and insists that a subsidence of the temple has resulted from its weight. But Professor E. Ziller opposes him, writing that where the foundation of the Parthenon rests upon the rock, there exists the same curvature towards the centre; and that the cause is, therefore, not subsidence from weight, but something of an artistic nature.

The Metopes of the Parthenon.

The external dispositions of every temple had almost always some relation to the deity who was worshipped in it. Thus the types on the exterior of the Parthenon were closely bound up with the history and mythology of the goddess Athena, and recall the ceremonies performed in her honour.

In the first place, the pediments of the gables were filled by two sculptural compositions, each of which was about 80 feet long, and by twenty-four statues of almost colossal size. The eastern, or principal front, represented the Birth of Athena from the head of Zeus; the western one, the quarrel of the same goddess with Poseidon about the soil of Attica.

There were ninety-two metopes, of which fourteen are preserved in two façades of the building. Fifteen were carried away by Lord Elgin, who, by way of compensation, built the great clock which now stands in the market-place. One is in the museum in Paris, and two are preserved on the Acropolis. Of the remainder not a trace is to be found. It

is well known that these were lost off Cape Malea, when Lord Elgin's ship was sunk, along with most of the other ornaments of the frieze. The whole portion of the frieze which was not destroyed by the bombs of the Venetian Morozini is preserved in the British Museum.

On the frieze was a representation of the Panathenaic festival, which was held every four years *; and about the centre of the eastern front were twelve deities; on the

* The Panathenæa was the greatest and most impressive of the Athenian festivals. It was celebrated in honour of Athena Polias, a title which the goddess bore as protectress of the city. The word Panathenæa means the festival observed in common by all the tribes of Attica. There were two kinds of Panathenææ, the lesser and the greater. The former was celebrated every year, the latter every four years. It lasted for twelve days, that is, from the seventeenth to the twenty-eighth day of the month Hecatombæon (July).

In this festival the peplum of Athena was carried to her temple in a magnificent procession; games were held; there were costly sacrifices of oxen, foot races, horse races, musical and gymnastic contests, torch races, and minstrels who sang the Homeric poems. The peplum was not carried to the temple by men, but was suspended from the mast of a ship. The ship itself was formerly kept near the Areopagus (Paus. A. 29, 1). Afterwards it was drawn along the ground by a subterranean contrivance.

The procession started from the Ceramicus, close to the Leocorium (Thucydides, A. 20). It proceeded towards the temple of Demeter (the Eleusinium), and thence by the Pelasgic wall to the temple of the Pythian Apollo on the Pnyx, and from thence to the Acropolis, where the statue of Athena was covered with the peplum. The whole population of Attica took part in this Panathenaic procession, some on foot, some on horseback, and some in chariots. This we see from the friezes of the cella of the Parthenon.

The daughters of the first families in Athens carried baskets on their heads, containing offerings to the goddess, and from this they were named "*κανηφόροι*." As for the *Metœkœ*, or resident foreigners, the men carried trays at this festival, their wives pitchers, and their daughters sunshades. This law was enacted in order to distinguish them from Athenian citizens. Prisoners were set free throughout all the days that the Great Panathenæa lasted. (Demosthenes, *Falsa Legatio*, 394.)

northern front was the battle between the Amazons and Athena; and upon the southern one the deeds of the Athenians, of various heroes, and the Battle of the Centaurs. The frieze of the temple, the row of metopes, and the two pediments, were adorned with wonderfully sculptured ornaments, the different parts of the entablature, the conduit for rain-water, the cymatia of the mural architrave, and the capitals of the columns, were all variously embellished with painted mæanders and leaf-work designs (*ἀνθέμια*) in keeping with the many-coloured robes and other adjuncts of the statues.

The shields from the battle of Granicus, sent by Alexander the Great, were hung from the architrave on the eastern side.* Near them was the following ambitious inscription, in bronze letters, "Alexander, son of Philip, and the Greeks, all except the Lacedæmonians, from the barbarians of Asia." The traces of the shields, as if sketched by the sun, may be seen to this day. We can see also the holes into which the letters were nailed. The inner walls of the *cella* were adorned with writings. Those of the vestibule were partly painted by Protogenes of Caunos,† and in the Hecatompedon there were pictures representing Themistocles and Heliodorus.

The Colouring of the Temple.

The question as to whether or not the temples were coloured has until now been most difficult and obscure. But it is at length solved, without fear of contradiction, by passages from the writings of authors, and by the actual remains of the colouring which are preserved on the monuments, so that the best study of it is an examination of the remains. In the Temple of the Parthenon, many traces

* Plutarch, ii., Alex. 17; Arrian, iv. 16. † Pliny, xxxvi. 5.

of colouring are to be found. The same may be said of the Theseum, and of the Propylæa.

M. Pacard has noted accurately all those portions of the Parthenon on which there are still traces of colouring. He pointed out the yellow ochre on the columns, the dark blue on the triglyphs, the deep red in the hollows of the metopes and of the pediments, the green on the vestments, and he likewise saw outlines of all the ornaments carved with the chisel upon the marble accompanied by the traces of the old colours. This obscure question of ancient art, about the custom of colouring the exterior of Greek temples, is in consequence left without the shadow of a doubt.

During the excavations which have lately been made on the east side of the Parthenon and in front of the Museum of the Acropolis, by the Archæological Society, not a few bas-reliefs of Piraic limestone were found, and likewise three marble statues of ancient workmanship with very vivid colours and of the highest archæological value; also many unpolished drums of columns belonging to the Parthenon, which were probably left there because they had been rendered useless by some damage. Many bronze nails have also been found, and many little objects of older date than the invasion of Xerxes.

The Erechtheum.

The Erechtheum, the most sacred and mythical of all the temples in Athens, consists of three portions.

First, of the Temple of Athena Polias, which had its portico towards the east, and occupies a space about as large as that of half the whole temple.

Second, of the Temple of Erechtheus.

Third, of the Temple of the Nymph or Maiden Pandrosus, one of the daughters of Cecrops.

These three portions together constitute a whole which is difficult either to describe or to interpret, albeit much has been written about it. This temple was the most ancient sanctuary on the Acropolis. It was usually called the Erechtheum, as we are told by Pausanias.*

Amongst the inscriptions of the 92nd Olympiad which treat about the erection of this edifice, it is not called a temple, but a house, as having been built by Erechtheus, who was buried in it; and therefore the part of the temple where his tomb was, was called the Erechtheum proper.

This Erechtheus is represented by Homer as having been a child of the earth, and having been reared by the goddess Athena, who, having received him, shut him up in a bag, and gave him into the custody of the sisters Agraulos, Pandrosus, and Herse, daughters of Cecrops. Agraulos and Herse, moved by curiosity, opened the bag. Seeing the child in the form of a serpent they at once went mad, and threw themselves down from the steepest part of the Acropolis.† But as Pandrosus had obeyed the behest of the goddess, a part of the temple named the Pandroseum was dedicated to her; and there she received appropriate honours.‡ Agraulos was buried at the foot of the Acropolis. Erechtheus was worshipped in the Erechtheum under the name of Poseidon Erechtheus, as being a son of Poseidon; and one of the family of the Butades, who traced their descent to him, was the hereditary priest of the temple.§

Erechtheus was considered to have been the founder of the temple, inasmuch as the worship of Athena was chiefly established by him. But we know from Homer that a Temple of Athena existed on the Acropolis before the birth of Erechtheus. In the colonnade of the temple there were

* A. 26.
† Paus. i. 18, 2.
‡ Paus. ix. 35, 2; i. 27, 3.
§ Apollod. iii. 55, 1.

altars to Poseidon, Erechtheus, Butos, and Hephæstus. In the temple, probably on the western wall, was the most ancient statue of Athena Polias, protectress of the city. The statue was made of olive-wood, and was said to have fallen from heaven.* It was called "Palæon," as being the most ancient of all.†

Here was also the sacred olive-tree which Athena caused to sprout from her spear in the quarrel with Poseidon, and which flourished in the temple without ever increasing in size, being therefore called the "Quite crooked." But when this temple was burnt by the Persians, the holy tree remained unhurt, or rather when burnt, sprouted anew on the following day to the length of a cubit.‡ On the foundation of the burnt temple a new one was built, just as the Parthenon had been; but this temple too was burnt.§

There was also here a well of salt water called "the Erechtheian Sea," or simply "the sea." It was produced by Poseidon when he struck the rock with his trident, and left the impression on it, whose traces are to-day to be seen. It was thought that the plashing of the sea could be heard here whenever the south wind blew. In front of this was the inextinguishable golden lamp, which was dedicated to the goddess by Callimachus, and which burned night and day. It was filled with oil only once a year, and burnt by a wick of fine flaxen threads, for which reason it was called the "ἄσβεστος λύχνος." ‖ Its smoke was drawn up as far as the roof by a brazen palm-tree suspended over it.¶ The tyrant Aristion was bitterly reproached for having allowed the lamp to go out while Sulla was besieging Athens.** It is mentioned that the grave of Cecrops was also here.

* Paus. i. 26.

† Æschyl. Eum. 80: "μολὼν δὲ Παλλάδος ποτὲ πόλιν ἵζου παλαιὸν ἄγκαθεν λαβὼν βρέτας."

‡ Herodotus viii. 55.

§ Xenoph, Hell i. 6, 1.

‖ Strabo, ix. p. 396.

¶ Strab. ix. 1, 16.

** Plutarch, Sul. 13.

Leake conjectures that the well and the olive-tree existed in the Cecropium, or in the southern colonnade. This, however, was impossible, because the pavement there consisted of closely-fitted stones, on which it was naturally impossible for anything to take root.

The whole building was in the Ionic style, and forms a striking contrast to the Doric style of the Parthenon. The shape of the Erechtheum differs from that of every other Greek temple. Greek temples were always long, with two colonnades, one at the east and one at the west side. The Erechtheum, nevertheless, though it was long and had a colonnade on the eastern front, had no corresponding one at the opposite end. But a wing projected from either portion towards the N. and S., cutting the temple crosswise. The temple consequently has three *stoas*, which may be distinguished as the eastern, the northern, and the southern porticoes.

The anomalous form of the temple arises partly from the unevenness of the ground. The eastern portico stands on a floor about 8 feet higher than the northern one; but the spirit of the Athenian architects triumphed over these difficulties. It consists of six Ionic columns standing before the wall of the cella, the ends of which are cut, and terminate in pilasters opposite to the end of the columns. Five of these columns still stand *in situ*.

The northern portico was in front of the other chief entrance. It likewise consisted of six Ionic columns, but only four of these are to the front. The other two stand one on either side. Far within the entrance was opened the splendid gate from the Pandroseum, betwixt the two doors. All these columns now stand *in situ*. They are $3\frac{1}{2}$ feet higher, and $\frac{1}{2}$ foot thicker than those of the eastern portico. Before these porticoes were the two great doors of which we have spoken. They were very richly adorned. Before each stood an altar of incense.

The southern portico was entirely different. Instead of columns, six wonderful statues of virgins stood, dressed in their Panathenaic costumes, carrying easily and unconstrainedly on their heads the light entablature, consisting of six Ionic architraves with rosettes and ornaments, and above these a cymatium with thick little Ionic dentils without a frieze. There are four on the façade, and one on each of the sides, so as to form a hexastyle and prostyle temple. Of these maidens, five out of the six are preserved, the sixth, on the northern portico, was pillaged by Lord Elgin. A copy * in gypsum replaces it. It stands upon a foundation 8 feet above the outer surface. The roof is level, and is 15 feet above the floor of the building. We are unable to say anything, either about the doorway, or about the eastern wall, but we observe that at the antæ of the long walls on the northern and southern sides, there exist, towards the interior, smaller pilasters opposite to them, and that this looks like the beginning of a wall, which nevertheless probably never existed. Yet there were railings.

A similar portico is found on the western side, corresponding to the one of which we have spoken, but since in it the surface of the ground is quite 10 feet lower, the architect was obliged to raise a wall till he came to about the line of the eastern side. On account of this elevation it was naturally impossible to have a portico in this portion, but there was a kind of portico of four Ionic engaged columns corresponding to the four columns of the eastern side. Within the temple we find a side similar to the wall in the portico. The other minor distinctions of the temple are very difficult to describe, and can only be understood by means of a sketch.

In the temple of Athena Poliuchos was likewise the guardian or Erichthonian serpent, the sacred symbol of

* Athenian tradition says that when this one maiden was stolen, the others moaned the whole night for their departed sister.

Athena, whose dwelling in the Erechtheum was called the *drakaulos*. There honey-cakes were placed every month.* The position of this *drakaulos* cannot now be accurately defined.

Within this enclosure were several statues, referred to by Pausanias, such as the colossal bronze ones of Erechtheus and Eumolpus all ready for the fray; some ancient wooden statues (images of Athena), half burnt, just as the Persians left them; a wild boar hunt; Cygnus fighting with Heracles, Theseus and the Marathonian bull; and Cylon, the would-be tyrant of Athens. There was likewise a wooden statue of Hermes; a folding chair, the work of Dædalus; several spoils of the Medes, such as a golden scaled breast-plate of Masistios who led the cavalry at Platæa; and a scimitar of Mardonius, with 300 gold coins of Darius.

The extant building oft he Erechtheum is not the one mentioned by Homer in the Odyssey,† nor was it another building earlier than the time of the Medes. The situation alone is the same as that of the older temple erected by the Athenians after the Persian war. Nevertheless we do not know exactly when it was built. We learn, however, from an inscription during the archonship of Diocles, B.C. 409, that the work was then not quite finished; as Xenophon relates in his 'Hellenica' during the archonship of Callias, B.C. 401, the ancient temple of Athena was burnt, but since it was a stone one, as the record of the inscription testifies, we conjecture that many of the stone portions of that temple remained unhurt, and were of service for the temple built about B.C. 406. But the fact of the temple having been built between B.C. 406 and B.C. 393 is only a supposition arising from a passage in Xenophon,‡ which states that this

* Aristoph. Lysistr. 759; Herodotus, viii. 41; Plut. Them. 10; Hesych. *ad loc.*

† viii. 80.

‡ Hell. i. 6, 1.

temple was not finished before B.C. 393, because the Athenians under Cimon had not yet raised their long walls and could not then occupy themselves with the building of this temple.

The architects were Philocles of Acharnæ and Archilochus of Agrylla, as we learn from some inscriptions. The most important parts of the building which are now preserved were their work.*

The Parthenon was the most magnificent, and the Erechtheum the most graceful building which ancient art ever produced when at its highest point of development. Both are equally astonishing, whether we regard them as a whole or in their most minute details.

The bases of its Ionic columns are adorned with very rich and accurately executed plaited work. The leaf-work patterns on the neck, on the capitals, and on the plinths of the walls are incomparable specimens of ornamental sculpture, on account of their grace, their richness, and their beauty. The volutes of the capitals were ornamented, as we learn from inscriptions, with gilded bronze-work about the eyes, and with stones of many colours, some of which are preserved. The inner volutes were coloured in encaustic with mæanders, the lacunaria with stars. Those on the northern side and those of the caryatides had applied stars of gilded bronze, which is manifest from the holes destined for the reception of the nails which fastened them. The frieze was in keeping with the grace of its surroundings. It consisted of small white statues fastened on to black Eleusinian stone, and made an impression of the greatest beauty from the union of the two colours. We are informed by the same inscriptions that the temple had a roof, which was almost certainly of wood since not a trace of a stone one now appears It was lighted by six holes or skylights. It is

* C. i., No. 160, Rangabé, 'Antiquités Helléniques,' i. No. 56–60.

worthy of remark that, as we are informed by the inscriptions found there, the architects of this inimitable temple received a pay of one drachma per diem.

The Erechtheum is an exception to all other Athenian monuments, as having corbels beneath the cornice, like all the other temples in Attica, excepting those of Athens.

The Propylæa.

Of all the surviving specimens of Athenian art, the Propylæa may be considered the most perfect and most characteristic, a genuine wonder to the whole of Greece. Epaminondas, the Theban general, when he wished to persuade his countrymen that they ought to fight so as to bring into their own city the glory of the Athenians, held forth as follows: "We must bring the Propylæa of the Athenian Acropolis under the patronage of the Cadmeian one." *

Leake considers this work as the highest product of the noble architecture of Athens, rivalling the Parthenon itself in its successful execution, and surpassing it in originality and the unique character of its design.

The work of building it was begun during the archonship of Euthumenes in the year B.C. 437.† Its architect was Mnesicles, who finished it in five years.‡ It was reared on the site occupied by an older Propylæa which had been destroyed by the Persians, and which was called the "Nine Gated," from the number probably of its gates. The new building received an inclination towards the S.W.,

*. Æsch. Falsa Legatio, p. 278. † Plutarch, Pericles, 13.
‡ Demosth. Contribution, xx. 12; Harpocration, word Propylæa; Plutarch, 'Pericles.'

although the older one, as we know from the vestiges of it now existing betwixt the southern side of the Propylæa and the enclosure of the Acropolis, was turned towards the N.W.

Several authors relate that 2012 talents were expended on the building of this edifice. This appears to us excessive. But Stuart has shown, from some passages in Thucydides, that 2950 talents were expended on all the ornamental works of Pericles: viz. the Odeum, the Parthenon, the mystic temple at Eleusis, and the Propylæa. Of these he notes 1000 for the Parthenon, so that probably 700 talents was the cost of the Propylæa. It was all of Pentelic marble and occupied the western side of the Acropolis, being 170 feet long. This was its composition:—

Before it was a flight of steps, 71 feet broad, consisting of about sixteen steps, cut in the middle by the entrance, as it was called, and terminated at its upper end by the largest gate of the Propylæa, through which the horses, the wagons, and the sacred chariot entered to the Acropolis during the Panathenaic festival. This large gate divided the whole building into two colonnades or *stoas*, each consisting of six fluted columns of the Doric order, on the top of which was the pediment. These columns were 5 feet in diameter and 29 feet in height. On either side of this large central gate there were other smaller gates through which pedestrians ascended to the Acropolis.

Of the *stoas*, the western one, 43 feet in depth, was turned towards the town. The eastern one, half as high again, from the nature of the ground, looked towards the Acropolis. It was called Propylæa because it stood before the above-mentioned gates (*πύλαι*). Each of these *stoas* had three Doric columns in front. The central chamber or portico behind the hexastyle *stoa* was 60 feet broad, 44 feet deep, and 39 feet high. It was covered by a roof with marble lacunaria, and richly decorated with gold. The roof was

supported on the inner side by two rows of three Ionic columns each, which columns with the two central Doric ones, adorned the outer *stoa*.

The eastern side of this chamber was built on solid plinths of dark Eleusinian stone. The union of the two styles gives so much harmony and symmetry to the building, that it is mentioned with astonishment, not only by the Athenians, but also by their enemies.

The Propylæa consisted of a centre, but it had something like wings projecting on either side. Of these three divisions the chief one is the true Propylæa, or ornamental approach to the five gates leading to the Acropolis. The row of columns on the right was adorned with the Temple of the Wingless Victory; the wing on the opposite side enclosed a building, inside of which were the splendid paintings of Polygnotus and Timenætus which time had already begun to destroy in Pausanias' day.* The roof, richly sculptured and finely adorned, was supported on marble beams, which rested on the walls and on the architraves of the two rows of Ionic columns. There were three layers of such beams the whole length of the Propylæa.

These beams, which covered the side wings, were 22 feet in length, and those of the central part were 17 feet, with corresponding breadth and length.

Such masses of stone projecting on the roof of such a building supported the painted and variously ornamented roof, which justly excited a man so sparing in his praises as Pausanias to refer to them with the greatest admiration.† The southern wing of the Propylæa, or right wing as we ascend to the Acropolis, consists of a *stoa* without an edifice, 26 feet long and 17 feet broad. Towards the western side of this wing stands the little Temple of Wingless Victory, and in this was the statue of Hecate, the

* Paus. Att. xxii. 6.

† Paus. Att. xxii. 4.

Epipyrgidia.* From this point the sea is visible, and here it was that Ægeus threw himself down and died, according to tradition, when the black-sailed ship that carried the children to Crete was returning.†

A good deal of the Propylæa is still preserved; there are now twenty-four columns, of which thirteen are in good condition.

Whilst the Propylæa was being built, the most industrious of the workmen fell from the roof, and was in danger of death. Pericles was in great perplexity, when Athena appeared to him in a dream and taught him how the man might be cured. Pericles followed her advice, and the result being satisfactory, he at once erected a bronze statue to Athena Hygieia, close to the spot where an altar to the same goddess was built at a later period by Pyrrhus, the circular base of which may still be seen on the left of the Acropolis as we enter through the Propylæa, resting against the wall. I append its inscription—

"Ἀθεναῖοι τεῖ Ἀθεναίαι τεῖ Ὑγιείαι.
Πύρρος ἐποίησεν Ἀθεναῖος."
(Πλουτάρ. Περικλ. 13.)

"The Athenians to Athena Hygieia.
Pyrrhus the Athenian made."

When the Franks ruled in Athens, they transformed the northern wing, or Pinacotheca, into their official court, and on the southern wing they erected the tower which has been levelled to the ground by Dr. Schliemann. The common people called the Propylæa, the "Palace of Themistocles," and afterwards the "Armoury of Lycurgus." In the year 1455, when the Turks were lords of Athens, they changed the buildings into a storehouse of arms and a gunpowder magazine. But when these were struck by lightning in 1656, just at the moment, it is said, when the Turkish

* Paus. ii. 30, 2. † Paus. Att. xxii. 6.

commander was preparing to cannonade the Christians assembled about St. Demetrius, an explosion ensued which destroyed the entablature of the eastern *stoa*. That on the western side remained intact not only until 1656, when it was seen by Spon and Wheler, but even until 1687, when the engineer Bernadas sketched it after Morozini's siege.

When Athens became free, the Propylæa came into her possession without a roof. But when once the surrounding soil was excavated and cleared of its later walls, as much as possible of its ancient form was restored to it.

The Temple of Wingless Victory.

On the southern brow of the Acropolis hill, to the right as we ascend to the Propylæa, stands the small, but very graceful Temple of Wingless Victory.* This temple is of Pentelic marble and of the Ionic order; it now stands on its original site, and is all but perfect. It is perched on a tower-like eminence which was of old called a tower; and the statue of the Three-shaped Hecate of Alcamenes which stood in it was called the Epipurgidias.† This tower (or *pyrgos*) on which the temple stands, consists of a wall of light marble (πώρινος), built in equal courses. But towards the top, on its N. and W. side, the marble pavement terminates in a little projection, thus forming a tiny cornice. All the upper surface of the tower stands at the same level as the foundation of the Propylæa.

This temple stands upon a base 3 feet high, and is 27 feet long from E. to W., and 18 feet broad. The height of the columns, including their bases and capitals, is 13 feet, their

* Paus. Att. xxii. 4. † Paus. Corinth, xxx. 2.

diameter at the base is 0·52 m., and at the top 0·43 m. The whole height of the temple from the base to the summit of the pediment is 23 feet.

This temple is amphiprostyle and tetrastyle, having four columns at its two smaller sides, i. e. at the E. and W.; these constitute its two porticoes. It consists of a single simple cella, enclosing within it the statue, and looking towards the E. It was open about the *pronaos*, and the roof was supported by two pilasters instead of by a wall. On the lacunaria of the *stoas*, chiefly towards the western side, we may still see traces of colouring; their columns have this peculiarity, that they are very slender monoliths, having twenty-four flutings. Their base is very narrow and deep, the upper part being ornamented with horizontal flutings. The capital was without a *hypotrachelium*. The whole temple was encircled on the exterior by a frieze 1 foot 4 inches high, adorned with an unbroken line of pictures in high relief.

This frieze, when seen by Spon and Wheler, represented an assembly of gods and ideal groups, a fight of Greeks with Greeks and with Persians, and as some suppose, that of Cimon in Eurymedon, where Greek Cypriotes fought as Persian allies; or according to others,* the battle of the Athenians with the Thebans and Eubœans, or that of Marathon, or rather that of Platæa. The four fragments in the British Museum are easily distinguished by the crescent-shaped shields and wide vestments of the Persians, and by the great circular shields and the helmets of the Greeks, as also from the latter being either nude or clad in a short chiton. On the other side, a sitting form, as of a deity, appears in the centre, and around it are many other forms, probably those of gods; it is difficult to say what the remainder represented, as they are almost completely rubbed away. It was originally composed of fourteen pieces of stone, of

* Leake, Athens.

which twelve, or fragments of twelve, now exist, some of them being frightfully mutilated and difficult to describe. Parts of the frieze were carried away to England by Lord Elgin, and in places are clay mouldings filling up the holes in the zone. A portion which was found here has been restored to its old place.

We cannot define accurately the time when this temple was built. No author mentions it, but from the bas-reliefs themselves we may conclude that it was built after the Persian war, probably under Cimon, in recollection of splendid victories won against the barbarians, and in honour of the goddess Nike, or Victory. It was called Wingless, like the statue or ancient image, because the Athenians themselves had given it this name, supposing that it would stay in their town and would never leave them.* Nike was imaged as Wingless, and identified with Athena; she was like a young girl holding in her right hand the fruit of the pomegranate, a symbol of warlike valour.

Those who went out to war or to any other undertaking, prayed first to Nike—

"Νίκη τ' Αθάνα Πολιὰς ἡ σώζει μ' ἀεί."
Σοφ. Φιλοκτήτης, 134.

"Victory and Athena Polias who always saves me."
Soph. *Philoctetes*, 134.

In the Lysistrate of Aristophanes the chorus of old men having arrived near the Acropolis, and standing before the Temple of Victory, appeal to her assistance—

"Δέσποινα Νίκη ξυγγενοῦ τῶν τ' ἐν τῇ πόλει γυναικῶν
Τοῦ νῦν παρεστῶτος θράσους θέσθαι τρόπαιον ἡμᾶς."
Line 317.

"Oh, lady Victory! help the women in the town,
That we may rear a trophy of this present boldness."

* Paus. A. xv. 5.

He elsewhere refers to her as having golden wings .—

"Αὐτίκα Νίκη πέτεται πτερύγοιν χρυσαῖν."
Birds, line 574.

"Victory soars at once on golden wing."

Since the days of Aristophanes, the idea of Athena has been separated from that of Nike, and the latter is represented as a winged maiden on the right hand of Athena and of Zeus, who grant her to their favourites.

Iris, the messenger of the gods, is likewise represented with wings, but with short ones.

On the sides of the antæ of this temple there may be seen some regular holes, which make it evident that these portions were protected by railings.

This temple was preserved till 1679, when Spon and Wheler visited Athens. But in 1751 no part of it was to be seen except a few remains and fragments lying prostrate.

The excavations carried out by the Archæological Society in 1835, under the superintendence of the German archæologists Ross and Schaubert, resulted in the discovery of many stones, and out of these the temple has been rebuilt. Set up and repaired as much as was possible, it is presented to us to-day almost as it was in its first and perfect state.

The Pedestal of Agrippa.

As we ascend the Acropolis by the broad flight of steps in front of the Propylæa, we see on our left hand a large tetragonal pedestal, 27 feet high and 12 feet broad. Two statues once stood upon it, as the holes on its upper surface bear witness.

We may conjecture, from the great size of the pedestal,

that these statues were also large, but what sort of statues they were, we cannot learn from Pausanias, who makes a guess about them in these words—"I cannot speak distinctly about the figures of the horsemen, whether they were the sons of Xenophon, or were made for some other ornamental reason." But we learn from an inscription preserved on the western side of the monument, that the statues were those of M. Agrippa, Consul, and of Augustus, his colleague. Pausanias knew their names, but suppressed them because he was ashamed of the servile position of the Athens of his day. We therefore believe, as Leake most truly observes, that the uncertainty of Pausanias was by no means sincere. We may thus conclude that these equestrian statues were originally those of Xenophon's sons, Gryllus and Diodorus, but that the inscription on the pedestal was changed during the consulship of Agrippa and Augustus, the name of the former being inserted, and that the statues were therefore supposed to be theirs.

In the time of these consuls, it appears that the broad staircase of Pentelic marble was built in front of the Propylæa. No author refers to it, in spite of its magnificence, as to a work of the Hellenic period; but we conjecture its date from a coin which bears a representation of it. Its style does not show it to be older than the time of Augustus, but rather to be contemporary with him; and the coin was probably stamped in memory of its construction. Besides this, the inscription found on the Acropolis refers the construction of the "Ascent" to the archonship of Rœmytalcos, who was contemporary with Augustus. In conclusion, it appears that these statues were placed there on account of this circumstance, and as a return gift from the Athenians to the man who had benefited them by the construction of this staircase.

Cave of Apollo and Pan.—Fountain of Clepsydra.

At the N.W. corner of the Acropolis is a cave in the rock, which was dedicated to Apollo and Pan. It is commonly called the Cave of Pan. Herodotus mentions that it was situated below the Acropolis,* but Pausanias† places it a little lower than the Propylæa, close to a certain spring of water. The worship of Apollo in this cave is probably very ancient. Here he is said to have met with Creousa, mother of Ion, and hence this cave is referred to in the 'Ion' of Euripides. We agree with ancient witnesses in observing that inside of this cave are to be found two hollows, in which the statues of the two gods probably rested; the abundance of hollows and holes in the walls served for the fixing and hanging of votive offerings. Many of the nails which were formerly in the holes have been lately found inside of the cave. Here stood the statue of Pan which Miltiades‡ dedicated to him for having helped the Athenians at the battle of Marathon. Simonides wrote the inscription on it. The position of the cave of Pan is accurately represented on a coin in the British Museum.

The cave is about 18 feet long, 30 feet high, and 15 feet deep. Pausanias mentions that there was a spring close to the cave which was connected with it. In our times this spring supplied water to an artificial well, from which it was carried by a conduit to the new market-place and the Horologium of Andronicus. It is now proved that the well found in the year 1807 immediately below the Cave of Apollo and Pan, was not the actual ancient stream of the Clepsydra.

* The Athenians founded a sanctuary of Pan beneath the Acropolis. Herod. vi. 105.

† Att. xxviii. 4.

‡ "To me, goat-footed Pan, the Arcadian, the foe of the Medes, the ally of the Athenians, erected Miltiades" (Anthol. ii. 696).

Wordsworth wrote thus in his work, 'Athens and Attica,' p. 81 :—"The only approach to this spring is from the enclosed area of the Acropolis."

But it stands on the northern part of the northern wing of the Propylæa. Here the staircase of forty-seven steps, cut into the rock and covered with marble slabs, begins to ascend. Above the steps a brick dome terminates in an underground temple on whose walls hollows are chiselled. Within the temple there is a well with a marble peristomium, in which there was water to the depth of about 30 feet.

The spring was called Clepsydra, and in ancient times Empedo or Steadfast. From the brackish quality of the water it was supposed to have a subterranean communication with Phalerum. In 1822, the patriot General Odysseus protected this spring with a bastion.

The Clepsydra was discovered a few years ago by the Philhellenic Frenchman Burnouf, who took down the modern wall of Odysseus.

The Agrauleum.

If we compare the words of Pausanias * with those of Herodotus † and Euripides,‡ we can hardly doubt that the Agrauleum was on the steepest part of the Acropolis, which was called of old "The Long Rocks," and which lie a little to the east of the Cave of Apollo and Pan. Unless the Agrauleum was very near the cave, we cannot understand how Agraulos and her sisters could dance in the cave to Pan's music.

Herodotus§ mentions that the Persians ascended to the

* Att. xviii. 2. † viii. 53.
‡ Ion, 8, 296, 506, 953, 1413. § viii. 53.

Acropolis at this point, when they took it, massacring the Athenians who had fled hither, and burning everything. Opinions are divided as to whether or not the Persians climbed up on the eastern side of the Acropolis; this is believed from the statement of Herodotus that it is the steepest part in front of the Acropolis, and is considered to be its front, because both the temples of Athena were turned towards the east.

The Agrauleum is never referred to as a temple, but only as a sanctuary and a sacred enclosure. There is another cave worthy of notice, about 200 feet eastward from the Cave of Pan, in the midst of the Long Rocks, and at the foot of the precipitous rock, and a smaller one about 400 feet beyond this in the same direction, immediately at the foot of the Acropolis wall. The first was clearly connected with the Acropolis, since, a little inside of the wall and precisely above it, some traces of steps still exist. The little cave, likewise, which is a few feet distant from the northern *stoa* of the Erechtheum, is supposed to have had a passage to the Acropolis. We conclude this from Polyænus,* who says that when Pisistratus got possession of the Acropolis he determined to disarm the Athenians in order to forestall a possible insurrection, and for this purpose he summoned them to the Anakeion (the Temple of Castor and Pollux, the twin sons of Zeus and Leda), which stood on the west side of the sanctuary of Agraulos. Whilst he was speaking to them in a low voice, they laid down their arms and approached him in order to hear better. Then his followers, seizing the weapons, carried them to the Agrauleum, no doubt with the intention of afterwards conveying them to the Acropolis.

Outside of this are many niches, which show that it was the Cave of Pan, a sanctuary in a cave, or the mythical

* i. 21.

dwelling of a local deity. Nor can we doubt that it was the larger sanctuary, although the niches here are not so distinct as those of the smaller one, because the ancient surface of the rock is not well preserved in the interior.

Here the two sisters Agraulos and Herse are said to have flung themselves over when they had opened the bag containing the Erichthonium which Athena had committed to their care.*

Thus the relation betwixt the site of the two caves and the Temple of Pandrosus agrees with the myth. And we therefore consider that Agraulos and Herse were sanctuaries, and that the Agrauleum included them along with a third portion of the adjoining precipitous rock. With this the lines of Euripides fully agree, where he not only says that the Agrauleum was close to the Cave of Pan, but also in front of the Temple of Pallas.

We know from tradition that Agraulos was thrown down from the Acropolis as a sacrifice in order to save her country; and that the Athenian youths who were inscribed as citizens in the register were made to swear in the Agrauleum that they would defend their native land to the uttermost.†

It is now difficult to define which of the two caves was dedicated to Agraulos and which to Herse. If we accept the eastern one as the Agrauleum on account of its greater proximity to the Temple of Athena Polias, we become confident in our opinion. But none the less may the western one be considered to be the Agrauleum on account of the more imposing character of the wall which surrounds it, and inasmuch as it lies nearer to the back of the Propylæa, and explains very clearly the assaults of the Persians, as reported by Herodotus.

* Paus. Att. xviii. 2.

† Dem. Falsa Legatio, 438; Polyd. ix. 105; Apol. iv. 21.

The Prytaneum.

The Prytaneum was situated near the foot of the Acropolis, lower down than the Anakeum and close to the Agrauleum, which apparently occupied a lofty position, because Pausanias says that in walking from it towards the Temple of Serapis he came into the lower part of the city. There is, in fact, the ruin of a large ancient building in a straight line below this Anakeum, having an extent similar to that which the great Court-house of the ancient Prytanes naturally would have.

Here ambassadors and distinguished citizens feasted,* here were kept the laws of Solon,† and here was the court called the Prytaneum, where cases about instruments which had caused murder were tried.‡ We must perforce content ourselves with knowing that this was the exact spot occupied by the building; as nothing now exists of it save some very small remains of the Prytanes' seats. From the Prytaneum commenced the Street of Tripods leading to the sacred enclosure of Dionysos near the Theatre.§

The Clock of Andronicus Cyrrhestes.

This simple building, which is now commonly called by the people Æredes, or Temple of Æolus, and from which the street leading to it has unfortunately been christened, lies to the N. of the Acropolis. It is built of marble, and bears upon each of its eight sides an allegorical image in

* Suidas, Prytaneum.

† Paus. Att. xviii. 3 :—"The Prytaneum is near this, in which the laws of Solon are inscribed."

‡ Suid. Harpocration, Prytaneum; Paus. Att. xxviii. 11.

§ Pausanias, Att. xx. 1.

bas-relief representing the several winds according to the order and nomenclature of the Greeks.

Pausanias reports nothing about this monument, although we know from other sources that it was built about the middle of the first century B.C., perhaps between B.C. 150 and B.C. 100.

It was erected by the astronomer Andronicus of Cyrrha, to serve as a measure of time.

This elegant building has a diameter of 7·95 mètres. Each of its sides is 3·28 mètres broad, and 12·20 mètres high. It has an octagonal form and a conical roof; each side being exactly opposite to the eight points of the horizon. Before the N.E. and N.W. sides are distyle Corinthian fronts, each with two fluted columns of the Corinthian order without bases, and with simple and peculiar capitals. On the southern side a little round tower is attached, forming three-fourths of the circle of the plan, and containing formerly the reservoir of water for the Clepsydra.

This building served as the city clock, its situation being most appropriate for the purpose. It was probably erected in the midst of the market-place in order to replace the ancient sun-dial which Meton had erected in the same place.

Varro expressly calls it a clock, and says that it was built by Andronicus Cyrrhestes before B.C. 35. According to Vitruvius there was a bronze Triton on its summit, holding a wand in its right hand, and turning towards the blast of the prevailing wind, so as to show its name as it blew. We find on each of the eight sides of the octagon, the name of that wind engraved to which the figure looks, and an image of each with wings in bas-relief, bearing the characteristics of the weather, and having its name above; these images, though inelegant, are nevertheless very carefully sculptured.

There was likewise a solar clock on each of the sides, and a course of the seasons of the year. These have been

investigated by Delambre, who says that this clock is the most singular specimen of the practical sun-dials (clepsydras) of the ancient world. The Clepsydra was in the interior; and traces of it still remain. The reservoir was apparently in the centre, exactly beneath the above-mentioned Triton. About B.C. 135 Ctesibius of Alexandria constructed a hydraulic clock, whose water, according to Vitruvius,* fell in drops on a wheel, so as to turn it. The constant revolution moved a statuette, which, being gradually elevated, showed by means of an index the hours where they were noted on a pillar fitted on to the machine, all the year round. It required, however, to be regularly taken care of and wound up. The clepsydra in this clock was of use in showing the hours of the night, and also of the day when the sky was clouded, and when the time could not be distinguished by the rays of the sun as they fell upon the dials on the sides of the building. Stuart thinks that these dials served to show the time of the vernal solstices and equinoxes. This building was perhaps built to contain one of these clocks. Apparently, as Leake notices, the ancients believed that the water by which the Clepsydra worked was conducted from a certain spring on the Acropolis close to the Cave of Pan and Apollo, with which it communicated by means of conduits. A small portion of one of these conduits still remains on the southern side.

The outer sides of this octagonal tower are adorned with sculptures, and with the names of the winds as follows:—1, Boreas; 2, Sciron, N.W.; 3, Zephyr; 4, Libs, S.W.; 5, Notus; 6, Eurus, S.E.; 7, Apeliotes, E.; and Kaikias, N.E.

These forms are above the natural height, and their style is chiefly architectural; the execution being heavy and wanting in delicacy.

The roof was constructed with great skill. The lions'

* ix. 9; Athen. iv. p. 174.

heads which adorn the cymatium are pierced, and serve as conduits for the rain-water.

The arches which stand to the S. of the clock cannot be identified, but it is supposed that the conduit which carried water to the Clepsydra may have run along the top of them. This, however, is not true, for the said water was carried underground.

We cannot tell the precise date of this building, but it is evident from its architectural style and execution that it is later than the time of Alexander the Great. Müller conjectures that it was erected in B.C. 100. Since the Roman Baronius, who flourished about B.C. 50, mentions it in his Georgics, it certainly follows that it was erected before his time.

The whole of the tower can now be seen down to its ancient flooring, having been laid bare by recent excavations, and on the N.E. side was found a cemetery full of human bones. From this the conclusion is drawn that the tower had been transformed into a Christian church, like many other of the Athenian and Grecian monuments.

The Areopagus.

On the western side of the Acropolis, opposite to the Propylæa and above the Agora, is the oblong rocky Hill of Mars, separated from the Acropolis by a single ravine, which formed of old a channel of communication between the northern and southern portions of the ancient city. We can prove that this hill was that of Mars from the words of Pausanias who defines it as very close to the Acropolis.*

* Att. xxviii. 5.

And we learn from a remark of Herodotus that there was a hill opposite the Acropolis, and that from it the Persians besieged the western side of the Acropolis.* And as Æschylus in one of his verses refers to this rock as the spot where the Amazons encamped,† it is evident that the Areopagus had served from the most ancient times as a point of attack on the Acropolis.

The Areopagus was the most sacred, most just, and most revered court of justice in ancient times. Cecrops is said to have first established it, and it is reported by some writers that when Cranaos was king in Athens there was a trial between Ares, or Mars, and Poseidon. Hellanicus‡ thinks that it was called the Hill of Mars because murderers were there judged, and Mars favoured murders; and Pagus, because Ares fixed his spear there in the case of Poseidon *pro* Alirrothius.§

We are more inclined to believe that it got this name simply because Ares had been judged there, and not because it took cognizance of cases of war or murder. The second interpretation indeed seems a forced one. It is possible that the word "*pagus*" comes from the verb πήγνυμι, because when Ares was tried he fixed his spear into the rock, but more probably the word *pagus* is here found in its principal meaning, which is "a fixed and solid body," a stony hill, a rock. This appears from the fact of Euripides calling the place a bank :—

"Ὡς δ' εἰς Ἄρειον ὄχθον ἦκον εἰς δίκην τ' ἔστην." ‖
"They came to the bank of Mars, and stood to be judged."

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* Herod. viii. 52. † Æsch. Eum. 689.

‡ Hellanicus apud Suidam, word "Areopagus."

§ Mars had murdered Alirrothius, son of Poseidon, because he had insulted his daughter Alcippe in the Agrauleum. On this account Mars was summoned to judgment before the tribunal of all the gods and goddesses. ‖ Euripid. Iphigenia in Taur. 930.

The spot is worthy to be remembered as the meeting place of the Council of the Areopagus, usually called the High Council to distinguish it from the Council of the Five Hundred, which met in the dale below the hill. The Council of the Areopagus sat on the S.E. brow of the rock.

There is a little level place on the eastern and western sides with some remains of seats. Wordsworth and Pittaces conjecture that these were the two glistening stones which Pausanias saw here.* On these stones the two opponents stood upright, the accuser being on the first, and the accused on the second. The stones were named Insolence and Shamelessness.

We learn from Pollux † that cases were tried by this tribunal at night.‡

There is, as we have said, a greater elevation on the eastern side of the hill, somewhat resembling another hill on the top of it; and here was the seat of the judicial court. There is an approach on the southern side from the ravine of the Agora, by a flight of sixteen steps, deeply cut into the rock. Some of these steps have been destroyed in the lapse of time. Immediately above these steps is another smooth surface, and above this again towards the N.E. brow is a table hewn out on the same rock, probably an altar, since its surface is somewhat hollow, and it has a little trench at its edge into which the blood of the victims would run.

The rock is smooth and shining to the W. of this altar, close to the topmost point of the hill. Here was probably the altar of Athene Areia, erected by Orestes, as Pausanias tells us, after his acquittal.§

But besides this, there were here other altars, and two

* Paus. Att. xxviii. 5. † viii. 118.

‡ "In night and darkness, that the judges might not look on the speakers, but on what was spoken."—*Lucian, Herm.*, Tr. Note.

§ "And there is an altar to Athene Areia, which Orestes erected when acquitted."—*Paus.* id.

statues of the Erinnyes, of Parian marble, which, according to Pausanias, represented these avenging goddesses as neither stern nor ugly.* It is difficult for us now-a-days to know the sites of these, because huge fragments of the rock have been detached by an earthquake.

Here stood a pillar on which were engraved the laws of Draco,† a memorial to Œdipus, and the shrine of Hesychus, before which a ram was offered before the sacrifices to the Eumenides.‡ His descendents the Hesychides were the hereditary priests of these deities. Close to this spot was the monument of Cylon, erected where he was murdered.§

On the N.E. corner of the hill, 70 paces from the steps, there is a wide chasm in the rocks, slanting inwards. It had in its deepest hollow a pit out of which muddy water gushed. This was the sanctuary of the Eumenides, who were called by the Athenians the Venerable Goddesses.‖ It contained altars and statues of deities.

The tragic poets often mention this spot. Æschylus refers to the grotto by the name of "the underground chambers." ¶ Euripides calls it the "chasm of the earth."

The accused when acquitted by the court descended by the great flight of steps, carrying a sacrifice hither. The grotto is almost destroyed by the fall of the rocks which formed its roof, but yet the water remains, never failing to this day. The Turks called this place Karasouï, which being interpreted, means "black water."

The Areopagus, it is well known, is worthy to be revered as the spot on which the Apostle Paul preached to the Athenians.

* "In these statues was nothing fearful."—*Paus. Att.* xxviii. 5.
† Demosth. and Ever. iii. Mnesib.
‡ Scholia to Sophoc. Œd. on Col. 489.
§ Leake, p. 257.
‖ Paus. Att. 286; Suid. Theseum, Σεμναὶ θεαί.
¶ Æsch. Eum. 1004.

At the foot of the hill on the N.E. side, there are ruins of a chapel dedicated to St. Dionysius the Areopagite, in memory of his having here believed the message of St. Paul.*

The Panathenaic Stadium.

The Panathenaic Stadium stood, according to the description of Pausanias,† to the S. of the Ilissus. This Stadium was in nowise different from the other stadia of Greece. Amongst the very small remains of it which now exist, we can readily distinguish two heights standing parallel to each other, partly natural, partly composed of great heaps of added soil. They rise perpendicularly from the southern bank of the river, at a short distance from it and from each other.

This Stadium was buried under accumulations of earth. The excavations which took place in 1869 were interrupted on account of their great cost, but the uncovering of the whole Stadium was afterwards completed in 1870, at the expense, and in the presence of His Majesty, our beloved Sovereign, who has shown himself so wise a patron of antiquarian research.

The Stadium was constructed by the orator Lycurgus, son of Lycophron (B.C. 350), who happening to find ground well adapted for this purpose by nature, dug out of it more than 80,000 cubic mètres of soil. Herod Atticus completed the Panathenaic Stadium, giving it greater magnificence with Pentelic marble, surrounding it with a parapet, levelling the

* Acts xvii. 34.

† "A hill beyond the Ilissus, of a crescent shape, comes down to the bank of the river straight and twofold."—*Att.* xix. 7.

floor of the ravine, and constructing marble seats, after the spectators had been accustomed to sit on the ground for the five preceding centuries.*

The rich Athenian citizen Herod Atticus, whose name is preserved in the Odeum situated at the foot of the Acropolis, was crowned in the contests of this Stadium 500 years after its construction. He promised the assembled spectators on this occasion that they should see the Stadium of white marble at the next festival of the Panathenaic games; and this promise he kept after an interval of four years. Pausanias can hardly find words for his praises when expressing his opinion about the beauty of its intervals and the perfection of its construction.†

The bridge of three arches which stood in the Stadium, over the Ilissus, was seen by Stuart and Revett in the year 1774. It was destroyed by the Turks, who used its stones for the construction of the Turkish wall of Athens. There are now only a few ruins of this bridge.

On the eastern side of the Stadium there were, a short time ago, the remains of a mosaic pavement. Here, and on the opposite side were, it is conjectured, the houses of the athletes.

The whole length of the Stadium was 663 feet, and its breadth about 100 feet. The racer started from the lower end, and running in a straight line for one stadium, he turned round the goal of the pillar or turning point, and so came down in a course parallel to his previous ascent, till he reached the winning post, which was a mark a little to the east. Starting again from this he performed a double race (δίαυλος).

The fenced-in ground was of the same breadth everywhere, and was separated by a wall of partition. Of this there are

* "The Stadium is not equally attractive to hear about, but it is a wonder to see. It is of white stone."—*Att.* xix. 6.

† Plutarch, Luc. 6.

only ruins at the top of the semicircle. This wall consisted of two courses of marble slabs placed one above the other without mortar. The tops of the slabs in the upper course were rounded. In the bottom of the semicircle there was found a column without flutings, which was placed there, it is supposed, to correspond with the pillar at the goal of the Stadium, just as in modern stadia, a measuring point is placed opposite to the goal for the convenience of the judges. In the centre, at an equal distance from each of these two pillars, stood another of the same kind. On the first was inscribed, "Ἀρίστενε," "Excel," and on the second "σπεῦδε," "Haste," and on the third "κάμψον," "Turn."

Everywhere about this edifice there were conduits constructed of Piraic stone to carry away the water, and many traces of these exist: they are 1 foot broad and 7 inches deep. The rows of seats were of a construction similar to those in the Dionysiac theatre, with the distinction that each of them was ornamented at the end close to the steps with an owl. No row has been found complete, but their position is defined by the cuttings on the hill.

Leake supposes that these seats were capable of accommodating 50,000 persons, and that a like number could be seated, if necessary, on the slopes above.

At the eastern end of the Stadium are some remains of a Doric *stoa*, 104 feet long and 32 feet broad, but of very indifferent art. A better façade projected from this *stoa*, and the judges are supposed to have sat here.

Towards the E. and at the end of the sphendone (σφενδόνη)* there is an underground passage beneath the sloping hill, where stood the seats of the left wing. Perhaps this passage was used for the entrance into the

* The sphendone of the Stadium was what was called the crescent-shaped or semicircular ends of the course, i. e. of the pavement on which the games were held.

arena of the horses and chariots of the Panathenaic procession as they came from the plain behind the Stadium, or perhaps for the withdrawal of the vanquished. It appears at the first glance to be a natural cave, but a closer inspection shows it to be artificial. Yet as this is noticed by none of those ancient writers who describe the Stadium, we may guess that it is the work of a later epoch. Opposite to the sphendone of the Stadium are traces of a semicircular wall which transformed this portion into an amphitheatre. This wall was of marble, but of rough blocks 1½ foot high. It is possible that this construction was temporary, and that it belongs to the time of Hadrian.

The Panathenaic Stadium was so large that the Emperor Hadrian hunted 1000 wild beasts in it.

A two-headed Hermes was found in the centre of this sphendone. It dates manifestly from the second or third century B.C. But it is not good art. Curtius thinks that one-half of the statue, that of an older man, represents Dionysus, and the other half, that of a younger man, Apollo. The latter is in better preservation, the former having its nose damaged. This statue now adorns the eastern private entrance to the palace.

It is possible that many massive stones have been taken from here, as from a quarry, to construct various buildings; but the greatest injury which the Stadium has suffered, was when its marbles were used to make lime. This is evident from the three kilns found within it.

The foundations of the Temple of Good Fortune * are shown on the summit of the western side of the Stadium hill. No other remains have been found here on the outside, except some small fragments of fluted Ionic columns. Exactly opposite to the S.E. side of the Stadium

* Harpocration, Temple of Good Fortune. Lycurgus mentions this in his work on Government, and so do others.

stood the monument of Herod Atticus, with the following inscription:—

"'Αττικοῦ Ἡρώδης Μαραθώνιος, οὗ τάδε πάντα,
κεῖται τῷδε τάφῳ πάντοθεν εὐδόκιμος."

"Herod Atticus of Marathon had all that is here;
He lies in this grave, and his name we revere."

But few traces of this monument remain. Close to the banks of the Ilissus were the gardens and the Aphrodision, or Temple of Aphrodite.

Hill of the Nymphs.

The Hill of the Nymphs, as the inscription found upon it says, "HIEPON NYMΦ ΔEMO," is situated towards the S.W. of the Theseum and N.W. of the Pnyx. It is now remarkable because of the Observatory which stands on its summit.

In the first plans of Athens this hill was regarded as Lycabettus. Its true name was given to it from the inscription found on its summit.* South of it is the mark of the ancient road leading to the Piræus.

The rocks beneath this hill were, it appears, sacred to Zeus. This is plainly shown by an ancient inscription behind the little chapel of Santa Marina which stands upon it; and which reads backwards upon the rock, "ΣOIΔΣOPOH" (ὅρος Διός).

* Boeckh, Inscr. No. 453.

The Pnyx.

The Pnyx, or place of assembly of the Athenian Demos, is generally considered to be the little stony hill opposite to the Acropolis and not far from the Areopagus, the upper portion of which is a level surface. The western boundaries of this almost form a semicircle with an obtuse angle; and the N.E. boundaries of the semicircle, where the ancient Agora stood, were protected by a strong wall, which must once have been very much higher. The portion now preserved is about 16 feet long in the middle, and consists of huge stones, each a ton in weight, hewn out of the adjoining rock to the S. Here, to the left, on the brow of the obliquely-cut rock, we have a splendid specimen of the quarrying of the ancient inhabitants. This Curtius curiously enough mistook for an altar.

The lower parts of this wall incline towards the centre, from which it is evident that the whole surface formerly sloped towards the spot where the orator stood, the celebrated *bema* or rostrum, hewn out in the rock, and frequently called a *lithos*.*

Somewhere here was found an inscription, now kept in the Acropolis, bearing in archaic letters the words "ΟΡΟΣ ΠΝΥΚΟΣ," "Boundary of the Pnyx." The front of this *bema* was turned to the N.E.; it was 11 feet high and about 20 feet long. The orators ascended to it by steps cut on either side. The area of the Pnyx contained more than 12,000 square mètres, and it could easily contain all the assembled citizens of Athens.† It was not easy for

* Aristoph. Pax. 680:—"He who is now master of the lithos in the Pnyx," i. e. the ruling statesman of the day. Plutarch, Sol. 25:—"In the market near the lithos." Hesych.:—"The lithos, the bema, in the assembly of the Athenians."

† Thucyd. iv. 72.

a speaker to be heard from the *bema*, so we need not wonder that Demosthenes was obliged to practise in order to strengthen his voice, and so prepare himself for public speaking.

The place is quite uninhabited at the present day, and the traveller who visits Athens may exclaim with Aristophanes:—

"Ἔρημος ἡ Πνὺξ αὐτηί."

Acharn. 20.

"The Pnyx itself is deserted."

The assembly met in very ancient times, Harpocration tells us, in the Agora.* It was afterwards transferred to the Pnyx; and when at length the Theatre of Dionysus was built, to that spot, as being very roomy, and to other places besides. So Thucydides says,† "And they called an assembly, which was the first summoned straight to the Pnyx, where in other times it had been accustomed to meet." Aristophanes,‡ too, jestingly names the Athenians "The people of the Pnyx," as if the Pnyx were their dwelling-place.

Grammarians tell us that the name Pnyx was given to it because of the thickness of the stones, or because the men who reclined here were pressed together in a crowd. The latter is the more probable.

This hill was dedicated principally to the Hypsistos Zeus, as is clearly shown by an inscription found here. There are shrines or hollows for votive offerings on the artificial wall of the rock, on either side of the *bema*, and those who excavated beneath this found several of these offerings, consisting of white marble bas-reliefs, representing various

* Near the temple of Pandemos Aphrodite. It was so called because founded by Theseus in commemoration of the union of the Attic tribes, πάντας δήμους.

† viii. 97.

‡ 'Knights,' 42.

portions of the human body. These are now in the British Museum. Traces of altars may be seen on the ridge of the hill, and of these, one, according to the opinion of Prof. Russopulos, is an altar of the twelve gods, referred to likewise by Xenophon.

The remark of an old writer that the Pnyx was constructed with the simplicity of olden times* is confirmed by the existing remains. We know, moreover, that there were no seats, except a few wooden benches in the front row.† The citizens who met here either stood or sat on the ground. Therefore the Sausage-seller offers a cushion to the Demus in order to undermine the popularity of Cleon.‡ And there was not, as in the theatres, a species of awning to protect the assembly from the sun's rays. This was one reason why it met very early.

The *bema* was at first turned towards the city. It is said that Themistocles turned it towards the sea.§ Thence the sea could be seen from behind, the Propylæa and the Parthenon in front. Thus Demosthenes, speaking on this spot, often reminded the Athenians of the splendid works of their forefathers, adding with emphasis, "These Propylæa." We are sure that Athenian orators frequently excited the patriotic feelings of their hearers by pointing to the group of magnificent buildings, works which were the glory and joy of the nation, visible from the Pnyx.

The Prytanes, or the President of the Council of Five Hundred, had usually the right of summoning the people to an assembly. Those who disregarded the summons and did not attend were liable to a fine.‖ When the assembly had met, public servants were sent to the market-place and drove the people in it to the assembly with a rope

* Polyd. viii. 132.
† Aristoph. Acharn. 25.
‡ Aristoph. 'Knights,' 783.
§ Plutarch, Themistocles, 19.
‖ Pollux, viii. 104.

dyed red, thus marking those who loitered, so that they might be recognized and punished.*

Many antiquarians have disputed about the site of the Pnyx. Of last century's travellers, Spon supposed it to be the Areopagus: and Wheler was in doubt as to whether these remains were those of the Areopagus, or of the Odeum. Stuart considered it to be the theatre of Regilla. The Englishman Chandler was the first to prove its identity beyond dispute. Of modern writers, Curtius doubted its situation, placing it a little farther to the east, close to the chapel of St. Demetrius. For further information about the situation of the Pnyx, see Papers of the Philomathon (Nos. 640 and 641 of the year 1868.)

Landmark of Hadrian.

This arched monument is situated in the enclosure of the Olympium, and is called by the populace, the Gate or Arch of Hadrian. It is of no great interest, though it is not wanting in value, nor in grace of execution and style. It received its name from its form, and from its proximity to the temple.

Arched buildings, sometimes called arches, were often erected by the Romans on the occasion of triumphal pro-

* 2. "Οἱ δ' ἐν ἀγορᾷ λαλοῦσι
κἄνω καὶ κάτω,
τὸ σχοινίον φεύγουσι
τὸ μεμιλτωμένον."
Aristoph. *Acharn.* 22.

"Up and down the market,
Still the people talk,
Running from the rope-end
With its ruddy chalk."

cessions in their city. They were temporarily of wood, and were afterwards taken down and replaced by costly marble edifices which perpetuated the successes of triumphant generals or emperors.

But buildings of this kind were incomparably greater and richer than the one which we are describing. Such arches still exist in different parts of the Roman dominions, for example, that at Orange in France, attributed to Marius or to Cæsar, and that of Constantine in Rome. Buildings of this kind are richly adorned with representations in bas-relief relating to the historical circumstances of their erection, and with inscriptions of sentences referring to the person in whose honour they were erected, and partly also to the deed which excited the people to furnish such a token of their goodwill to a distinguished man. Here, however, there are no sculptured representations, nor inscriptions referring to any glorious deed. The two lines engraven upon it show very clearly the purpose of the building, that it was, in fact, a landmark betwixt the old and the new town, and served the same purpose as the simple stones which the Greeks were in the habit of using in similar circumstances. We have, therefore, no excuse for calling the monument the Arch of Hadrian, inasmuch as the said name means something quite different.

Such a building served instead of a simple landmark, and instead of the pillars which were in common use amongst the Greeks. One of the latter kind was brought to light a few years ago on the Ceramicus. It bore the inscription "Ὅρος Κεραμεικοῦ," "Boundary of the Ceramicus." Another was found during the excavations which have lately been made near the Æsculapium behind the Acropolis, with the inscription "Ὅρος Κρήνης," "Boundary of the Spring," and many others. Since a road happened to pass in this direction, the man who constructed the landmark wished to have one worthy of the buildings in this quarter of the town,

and therefore made it cross the road in the form of an arch.

This monument consists of two portions, the lower one being arched and considerably larger than the upper one. It belongs to the Corinthian order, which was developed in Roman times, and it has both fronts similar.

A wall of equal courses, terminating in four pilasters, two large ones being at the outer ends, and two at the opening of the arch, constitutes the lower part. On either side of the arch, betwixt the inner and outer pilaster, stood Corinthian columns on high tetragonal bases, two on each of its fronts. This is proved by the remains of the bases which are still *in situ* before the western front, and more exactly still by the projection of the architrave in the form of a mutule. A narrow fillet on the architrave, corresponding to the frieze of a temple, on the western front, bears an inscription characteristic of the monument:—

"Αἵδ' εἰσ' Ἀθῆναι Θησέως ἡ πρὶν πόλις."

"This is Athens, the former city of Theseus."

And on the eastern side—

"Αἵ δριανοῦ κ' οὐχὶ Θησέως πόλις."

"This is the city of Hadrian, and not of Theseus."

These inscriptions are referred to by the scholiast Aristides the Sophist. They were copied in A.D. 1436 by Cyriac of Ancona, and about the beginning of the 16th century Urban, the tutor of Pope Leo X., included them in the Greek grammar which he published. They were likewise published in 1578 by Crusius, as well as by Spon and Wheler.

Writings upon such pillars in Greece were usually in lines of three feet, mostly iambics. This arrogant inscription and pillar (we have already said that this arch was erected

instead of a pillar), is an imitation of the famous pillar on the Isthmus of Corinth,* on the western side of which, turned towards the Peloponnesus, was written—

"Ταδ' ἐστὶ Πελοπόννησος οὐκ Ἰωνία."

"This is Peloponnesus, not Ionia."

And on the eastern side, looking towards Megara—

"Τὰ δ' οὐχὶ Πελοπόννησος ἀλλ' Ἰωνία."

"This is not Peloponnesus, but Ionia."

From what we have said it is evident that this monument is neither a triumphal arch nor anything else but a common landmark or terminus. Many make the same mistake about it as Babin did. Writing in 1672 he refers to this landmark as to a gate, the inscriptions on which show its purpose—

"Ce n'est plus ici la ville de Thésée,
C'est la ville des Hadrians."†

After which he adds, "C'est le même Empereur qui bâtit Adrianople."‡ No one can comprehend from this interpretation who were the Hadrians, and why one of them should be mentioned. There is no question at all about the inscription on the opposite side. Though Babin interpreted this one so ingeniously, he refers to the extraordinary opinion as to a probable one, that a series of columns ran from this spot to the Acropolis on one side, and to Lycabettus on the other, and that near the latter there still exist two columns of the Temple of Pallas. Chandler reads the inscription "AIΔEIΣ AΘHNAI," very strangely "ἃ ἴδεις Ἀθῆναι," "What thou seest is Athens." Over the arch above the cornice is an upper order, an opening composed of two small Corinthian

* Plutarch, Theseus, 25; Strabo ix. 392.

† "This is no longer the town of Theseus,
It is the town of the Hadrians."

‡ "It is the same emperor who built Adrianople."

columns on either of its sides, supporting two pediments. It appears as if this upper order was not open the whole of its depth in former times as we see it to-day, but was divided perpendicularly in the middle by slabs, and the higher portion terminates in two pediments. It is not at all improbable that the niches betwixt the engaged pillars of this monument in the centre of the arch contained statues of Theseus and Hadrian.

This building has endured many alterations. It appears that a later edifice rested for a long time on its eastern side. The reading of only one of the inscriptions, for some time, on its western side, testifies to the truth of the tradition that in front of this landmark stood a Christian temple. Simeon Kabasiles, who wrote in A.D. 1578, refers only to the inscription on the western side, and thus confirms the supposition that the eastern one was covered up. The monument, in short, stands there as a landmark and a witness, so to speak, to the age of one part of the city in comparison with that of the other.

The Dionysiac Theatre.

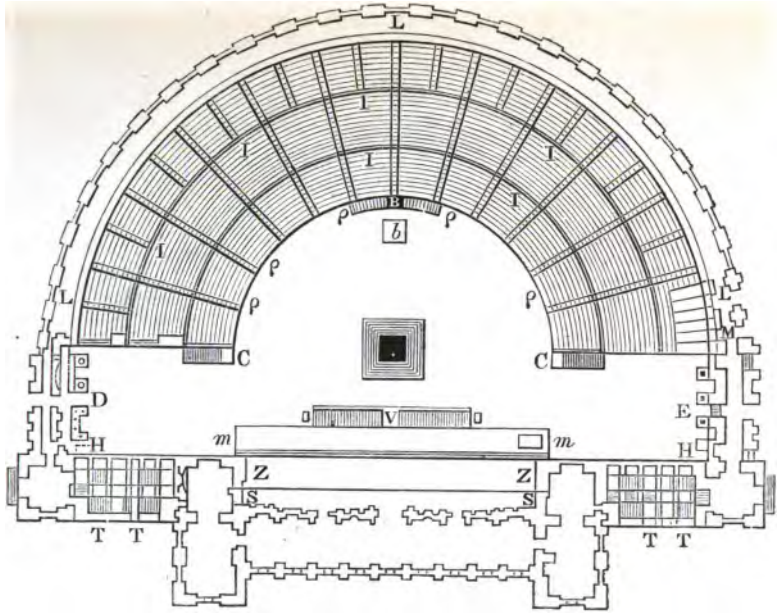
The Dionysiac theatre was situated on the S.E. side of the hill, or below the Cimonian wall of the Acropolis. It was at first constructed of wood, but since it fell in B.C. 500, a more solid and suitable one was built in the Limnæum, where a shrine of Dionysus had been established. The said building, we are told by Plato,* could contain more than 30,000 spectators, and was constructed at an early epoch, because in it Æschylus himself and other dramatic poets

* In the 'Symposium,' p. 175.

exhibited their dramas. But many things which are useful on the stage, such as scenery and various theatrical appliances, were adopted only at a later period and by degrees. The building of the stone edifice lasted altogether 160 years, and was finished under Lycurgus.* The said theatre had a most beautiful and charming appearance, because the town, the harbour, and the sea from which the power and prosperity of the Athenians had sprung could be seen towards the right, and Attica towards the left. From the surface of the plain a little semicircular excavation rose as far as the hill. Round about the *cavea* were seats for 30,000 spectators, ranged tier above tier. The whole was crowned and encircled by a high colonnade † ornamented with statues, and having a railing at the top. The upper rows of seats were divided into two or three broad belts, by passages termed *diazomas* or corridors.‡ They were divided a second time into wedge-like portions named κερκίδες,§ thirteen in number, one for each of the tribes of that period, and progressing from the extremity on the right by various steps upwards, and from the floor towards the colonnade at the top. As the lower seats were better adapted for seeing and hearing, they were considered more honourable, and were therefore set apart for the chief rulers, for the priests and the councillors, as is apparent from the inscriptions on the chairs, such as—"Of the priest of Apollo, the Pythian and Torch-bearer," "Of the General," and "Of the Heralds."

An inscription on one of these seats is peculiar. It is as follows: "The city of Mark to Uolpius Eubiotus, the most magnificent Consul and renowned Archon, the benefactor; to him and to his sons Tisamenus and Maximus." Another chair, more curious still, is that with the inscription: "Priestess of Athena Athenïos."‖ Forty-nine of these chairs

* Pausanias, l. 29, 16.
† L, L, L.
‡ I, I, I, I.
§ ρ, ρ, ρ, ρ.
‖ See Arch. Ephem. of the year 1862, pp. 97 and 155.



L, L, L, Colonnade.
I, Corridors, *diazomas*.
ρ, Divisions of seats, *cercides*.
H, D, C, B, C, E, H, Orchestra.

H, D, C, C, E, H, Dromos.
C, D, H, Z, C, E, H, Z, Wings, *parodi*.
D, E, Entrances, *eisodi*.
S, Z, *m*, V, S, Z, Stage.

M, Z, Z, M, Pulpitum or *logeion*.
Z, S, S, Z, Proscenium.
Z, H, T, T,—Z, H, T, T, Parascenia.

To face p. 58.

of presidency, dedicated to priests and priestesses, belong to priests, one to a priestess, and the remainder to archons. Of the seats bearing inscriptions in the *cavea*, about ninety in number, only six belong to priests. These are inferior to those in the front row. Most of the others of this class belong to priestesses. If we add to these chairs or thrones, which are still preserved, the seats of the priests and priestesses and others (because neither are all the chairs of the front row nor all the seats of the *cavea* now in existence), we shall find that a much greater number of priests and priestesses sitting in the theatre were honoured with special chairs in the front row and with private seats in the first places of the *cavea*.* The seats were rectangular, smooth and simple. Their breadth, where the spectators sat, was the double of their height, so that they served as footstools for those seated above. The end seats at each side of the theatre had a parapet for the sake of safety; this did not impede the view, and by it the theatre was shut off from the stage. This portion was called that of the councillors. The young men sat apart in a space named that of the youths.

There were likewise places reserved for the *Metœkœ* and foreigners. Below the lowest row of seats was a level place named the orchestra,† and in its centre a little four-cornered and somewhat lofty *bema*. This was in the beginning an altar of Dionysus, and was used for the sacrifices which

* Gelger, the last writer about the inscribed chairs, thinks that the first twenty rows of seats of this theatre were consecrated to priests and priestesses. It appears in some measure improbable that whilst amongst the Greeks, and specially amongst the Athenians, the female sex was shut up in its own apartments in the house, being thus deprived of all communication with men or with the public, women should have frequented the theatre. But Jacobs and Passow have shown, almost beyond cavil, from various passages in ancient writers, that the presence of women was permitted in the theatres during the performance of tragedies. This opinion is also confirmed by a passage in Athenæus, xii. 534.

† H, D, C, B, B, C, E. H.

preceded the representations. It served also as a central point to which all the movements of the chorus were directed, and was named the θυμέλη.* That part of the orchestra which was situated outside of the cavity of seats, and stretched on either side to the boundary wall of the theatre, was named the *dromos*.† The wings, so to speak, of this *dromos* were named πάροδοι,‡ or side entrances. The part of the drama sung by the chorus when it entered by these passages was likewise named the πάροδος; the passages which led into them through the boundary wall were named the εἴσοδοι, or entrances.§

The Stage and its Divisions.

The stage was situated in the part of the orchestra opposite to the amphitheatre of seats,‖ and exactly on the same level with the lowest row of these.¶ It communicated with the *dromos* by a double staircase. The stage was divided into two portions, broad-wise. The part in front termed the λογεῖον, or *pulpitum*,** was a narrow parallelogram projecting into the orchestra. Here the actors generally stood when they spoke, and it was therefore constructed of wood, as being better adapted for the echo of the voice. The front and the sides of this *pulpitum* were 12 feet high. They were adorned with pillars having statues betwixt them, and were termed *hyposcenia*.

The forms of which we have spoken were distinctly shown when the theatre was uncovered in 1862 by the architect Strack, with the help of a bronze coin, on which the Dionysiac theatre was engraved. This coin is now in the British Museum. The part of the stage behind the

* The θυμέλη sometimes represented a tomb, as in the Persæ and the Choephoræ of Æschylus.

† H, D, C, O, C, E, H.

‡ C, D, H, Z—C, E, H, Z.

§ D and E.

‖ S, Z, *m*, V, S, Z.

¶ O, V, O.

** *m*, Z, Z, *m*.

pulpit was termed the *proscenium*,* and was built of stone to support the heavy stage scenery and decorations. Behind and on the sides of the *proscenium* are high stone buildings representing on the exterior a royal house, and containing within, apartments for the actors, and store-rooms for the stage machinery. The central entrance was named "royal" because the chief personages of the theatre entered by it. Those at the side were intended for persons of lower rank.

The *Parascenia*, or Side Scenes.—At each of the two sides of the *proscenium* and its buildings were the *parascenia*, rows of tall buildings with wide passages † into the theatre from the outside. They communicated on the one hand with the stage and the houses connected with it, and on the other by means of two apartments with the πάροδοι, or side entrances of the orchestra, and with the colonnade which ran round the highest row of seats. Behind the whole group of stage buildings was an open place planted with trees; round it was a colonnade, which is still preserved—the Eumenios, named from Eumenes, King of Pergamos. It furnished a retreat for the spectators in case of sudden rain.

Such was the arrangement of the great Athenian theatre. Its extent was doubtless very great. If, as we are assured 30,000 people could be accommodated on its seats, the length of the *dromos* could not have been less then 400 feet, and the spectator who sat in the centre of the highest row was certainly 300 feet distant from the actor in the *pulpitum*.

Machinery of the Stage.

The stage machinery comprised, it appears, whatever modern art has devised. Since communications between earth and heaven were of frequent occurrence in the mythological dramas of the Greeks, the number of aërial

* Z, S, S, Z. † Z, H, T, T—Z, H, T, T.

mechanisms was correspondingly great. It was desirable to represent the gods as speaking in the air. They were therefore elevated by a machine named the Αἰώρημα, or suspender. From this we have the phrase ἀπὸ μηχανῆς Θεός, or *deus ex machinâ*. Besides this, there was the θεολογεῖον, or *pulpitum* of the gods, an elevation surrounded and veiled with clouds, which served as a dwelling for the deities. Another mechanism was the Βροντεῖον, or thunder-maker, consisting of wineskins filled with pebbles which were rolled along metal plates to produce a clatter. In the last row of seats beneath the staircase was a door opening into the orchestra close to some flights of steps named the Charonian steps. By this door the shades of the dead entered and vanished.

This theatre was greatly admired by the ancients themselves. Dicæarchus, who saw it in the beginning of the fourth century B.C., says: "It is a great, admirable, and remarkable theatre."

It is conjectured that the present ruins are those of the theatre built by Hadrian, the more ancient one having probably been destroyed by Sulla. It appears from the testimony of Dion Chrysostom and of Philostratus that the theatre in question lasted until A.D. 200, for at that period there were chiefly savage contests, such as single combats, dances, and other things peculiar to the cruel disposition of the Romans.

The Theatre of Dionysus at Athens, like all the other theatres in Greece which were built on the same plan, was roofless and hypæthral, no awning being spread above the spectators as was usual amongst the Romans. As a protection from the heat of the sun, the spectators wore what were termed ἐφηβικοὶ πέτασσοι, or broad-brimmed sun-hats, and as a protection from the cold they had cloaks. When rain came on, those in the first *diazoma* fled by the lower *parodoi* into the buildings at the back of the stage, and

those in the other *diazoma*, by the stairs, towards the part above the seats.* The theatre which has been excavated differs greatly from the ancient theatre of Dionysus. This is conjectured from its workmanship and its arrangement. But it is uncertain how, and by whom it was built. Professor Russopulos thinks that the old one was destroyed by Sulla, and that another was constructed after the time of Hadrian. This being in its turn destroyed during the reign of Diocletian, a man of cultured taste, named Phædrus Zoilus, constructed another theatre out of its remains. A relic of this may be traced in the portion now visible betwixt the *proscenium* and the *pulpitum*. M. Russopulos conjectures this from the construction of the theatre and from some of the monuments in it, such as the inscribed seats, the statues of Hadrian erected by thirteen tribes in Athens, and from a certain inscription on the highest step of the staircase of the *pulpitum* :—

"Σὸν τὸδε καλὸν ἔτευξε, Φιλόργιε βῆμα θεήτρου,
Φαίδρος Ζωΐλου βοιοδώτορος Ἀτθίδος ἀρχός."

A further proof of the identity of the theatre with that on the coin is the fact that we see on the summit of the theatre and at the foot of the wall of the Acropolis, the cave mentioned by Pausanias, which was turned into a sanctuary of Dionysus by Thrasyllus, B.C. 411, in memory of the triumph gained by him as choragus, B.C. 420,† and which is confirmed by an inscription found there. The cave is 15 mètres in depth, and has an uneven floor. It is supposed to have been hewn out in the time of the Pelasgæ. Within the cave were pictures of Apollo and Artemis slaying

* According to Vitruvius (v. 9, 1), some fled to the *stoa* of Eumenes to the right of the Odeum (it was probably situated where some arches, which have been repaired at a later period, now stand). Others fled to the sanctuary of Bacchus.

† Pausanias, A. xii. 5.

the children of Niobe. Upon the entablature of the temple was a colossal statue of Dionysus. This statue was found without its head and its arms. It was taken to England and is now in the British Museum. The cave was in Christian times turned into a church of the Panagia Spelæotissa, or Virgin of the Cavern. Thrasyllus erected a kind of pilaster of Doric workmanship and Pentelic stone before the mouth of the cave. On its architrave was the dedicatory inscription:—"Thrasyllus, son of Thrasyllus or Decelian, erected this when choragus; the men of the tribe of Hippothoon gained the victory; Evios, a Chalcidian, played the flute; Nearchos was Archon; Karchidamos Sytios taught."

Above this cave there stood some choragic tripods of Roman times, of which only two columns now exist, and on one of them is written ΣΤΡΑΤΟΝΕΙΚΟΣ. This is perhaps the name of the man who erected the columns.

Monument of Lysicrates.

This very graceful monument, commonly called the "Lantern of Diogenes," stands on the eastern side of the Acropolis not far from the Theatre of Dionysus. It is of the Corinthian order, and was built in the time of Alexander the Great. It is a good specimen of the development of art at that period, being the only monument of its kind which has come down to us.

As to how it came to be called the Lantern, Spon, in mentioning it, says that this was on account of the ornamentation on its roof being similar to that of a lamp with three wicks. It nevertheless appears that the name arose from the whole outer shape of the monument, which in conjunction

with the tradition about Diogenes was compared to the lantern and referred to the philosopher. There is another curious tradition according to which this monument was used as a study by the greatest of orators, Demosthenes. But Babin, who relates this, himself seeing the impossibility of reconciling the story with the narrowness and smallness of the place, which would doubtless have had the effect of making the great orator suffer from asphyxia, adds that this edifice had other buildings near it with apartments which, when reduced to ashes, gave to the monument the tinge of black which it now shows; and that it probably served as a temple in which the orator worshipped the images of his gods. This is apparently said in order that some connection may not be lacking betwixt him and this very fine monument. Putting aside these erroneous ideas, we say that this monument could neither have been used as a temple nor as a house; there being no proper way of access into it, and the chief portion being fenced off. It stands there simply instead of a pillar such as were in old times placed upon graves, and were termed *νεκρικαὶ*, supporting a water pitcher; or else were erected in memory of some event, and termed *ἀναθηματικαὶ*, because they supported a votive offering. Of this latter kind is the monument in question. It has a circular shape, and this serves instead of a simple pillar for the support of a bronze tripod, named choragic because received on the occasion of a choragic victory.

This was its purpose. In the great festivals of the Athenians, and chiefly in that of Dionysus, each of the ten tribes was obliged to take part in the theatrical contests, by means of one of its richest members. This man was required to spend as much as he could on a suitable representation of the drama at the festival. He must moreover undertake the training of a chorus of boys or men, and he must sing during the exhibition of the drama which had been appointed by the town. The same man thus

undertook the expense of training, and of providing for the chorus, and was termed the choragus. The man who furnished what was necessary with the greatest splendour, and gave most attention to the business was considered the victor; so was the tribe whose representative he was before the people. The reward of victory in the Dionysiac festival at Athens was called a tripod. It was of bronze, and was termed choragic. The victor had to set it up at his own cost in a public place upon a monument dedicated to some god. Such was the origin and purpose of the present monument. It was situated near to the theatre on a spot where the remains of many other similar monuments have lately been found, and upon the road leading from the Prytaneum to the theatre, called on account of this, as Pausanias tells us, the Street of Tripods.*

The monument is a kind of pseudodipteral, hexastyle temple of the Corinthian order. It consists of two clearly defined parts; of a tetragon fitted on to a high basement, and of the circular part above, which constitutes the chief part of the building. The basement has a foot and a body of Piraic limestone, with a cornice of Hymettus stone. The foot or basement consists of four courses in the form of monolith steps getting gradually narrower towards the top, and having beneath about the joints a band of carved work.

The whole basement has suffered much damage, and has been repaired in many ways. Of the cornice, only the N.E. corner is ancient, the rest are an imitation of it. Three steps of the base are covered with earth, and the fourth only is visible.

The circular monument stands upon this basement, having all the components of a temple. Its groundwork consists of two circular steps of similar height, and of a third one, much

* Att. xx. 1.

lower. It is surrounded by six graceful Corinthian engaged columns, and it has a frieze depicting the Destruction of the Tyrrhenian pirates by Bacchus. Apollodorus,* in relating this myth, adds, Dionysus wishing to be conveyed from Icaria to Naxos, hired a trirema from the Tyrrhenian robbers. They took him up, but sailed past Naxos, hastening towards Asia with the intention of selling him. He however turned the mast and the oars into serpents; filled the boat with ivy and with the sound of flutes; and they having become mad, took refuge in the sea, and became dolphins.

The architrave and the frieze are monoliths, and hollow, in the form of a crown, resting upon the columns. On the eastern side of the architrave, the side, viz., which was always the chief one in ancient temples, and temple-like edifices, there is an inscription occupying the three faciæ of the architrave and disclosing the victorious choragus, the township from which he sprung, the tribe to which he belonged, the species of chorus in which the tribe conquered, the flute player, the teacher of the chorus, and lastly the time when he was victorious by means of the archon's name. This inscription was as follows :—

"Λυσικράτης Λυσιθέου Κικυνεὺς ἐχορήγει,
Ἀκαμαντὶς παίδων ἐνίκα, Θέων ηὔλει,
Λυσιάδης Ἀθηναῖος ἐδίδασκε, Εὐαίνετος ἦρχε."

"Lysicrates, son of Lysitheos Kikyneus, was choragus,
The boys of Acamantis were victorious, Theon played the flute,
Lysiades the Athenian taught, Evænetus was Archon."

From this inscription we learn that the monument was erected during the archonship of Evænetus, who is known to have ruled B.C. 335, two or three years probably after the victory, which would therefore be in B.C. 334 or B.C. 333.

* Biblioth. iii. 5, 3.

A beautiful stone flower, spreading upwards, seems to grow out of the top of the conical roof. On this the tripod rested.*

This monument has not come down to us uninjured. It has passed through many vicissitudes, and often changed its masters. Till 1658 it was in the possession of the Jesuits, who were succeeded by the Capuchins. These bought it in 1669 for 150 scudi from a certain Greek who possessed it. It remained in the same condition till 1821, when the buildings of the monastery, which rested against it, were destroyed by a fire, and the monument itself was greatly injured by the flames. In 1831 the ground about it was cleared, and the height of the basement being ascertained, it was restored, and put into the state in which we now see it. Yet in spite of all the calamities which it has sustained, it can still furnish great assistance in the study of the order which it represents, being the only perfect work of its epoch.

The Olympium.

In a S.E. direction from the Acropolis,† and at a distance of about 500 mètres from the foot of the rocks, stand sixteen colossal Corinthian columns of white stone. These are the remains of a very magnificent temple of one hundred and twenty or one hundred and twenty-four columns arranged in the same manner, so as to represent a triple row on each front, and a double row of twenty columns at the sides. The length of the temple from the upper step was 324 feet, and its breadth 171 feet. The columns of this

* Antiq. of Athens, vol. i., ch. iv. p. 3.

† Thucyd. ii. 15.

astonishing building were 6½ feet in diameter, and more than 60 feet in height. Each column consisted of a base, a shaft, and a capital. The shaft of the column has twenty-four flutings, and consists of many drums held together by iron cramps, such as we see in the one which has fallen.

The capitals of these columns, as in all those of the Corinthian order, are very curious, forming a kind of nosegay of acanthus flowers. A tetragonal abacus with sharp corners rests upon the capital, and in the centre of each of its sides is a rose. The upper parts of the temple resembled those which are usual in the Ionic order.

The columns stand on an artificial plateau supported by a wall, whose remains show that the whole circuit of the plateau was 2000 feet. From the existing ruins it appears that the temple consisted of a *cella* surrounded by a peristyle, having ten columns on the portico, and twelve at the sides, so that the peristylium was double on the sides, and quadruple at the back and at the *pronaos*. This temple, as the distances betwixt its parts show, not only surpassed all others in Athens by its magnificence and its wealth, but was larger than three temples often mentioned by the ancients, those of Artemis at Ephesus, of Apollo Didymæus at Branchidæ near Miletus, and that at Eleusis.

The walls of the peribolus were constructed of a shelly stone, and of other materials taken from more ancient buildings. These still show many remarkable fragments of ancient inscriptions. The history of this magnificent edifice is very curious and mysterious. We have the testimony of Pausanias that a temple had been built in Athens, to the Olympian Jove,* so early as the 16th century B.C. But it is uncertain whether the Olympium stands in the

* "They say that an ancient sanctuary was built by Deucalion to Olympian Zeus."—Att. xviii. 8.

same spot as that on which Deucalion built his temple. We know only from the words of Pausanias that the Athenians, in order to prove the fact of Deucalion having dwelt at Athens and built a temple there, were in the habit of showing his grave, "not far from the present temple."* It appears, however, that this building gradually decayed and disappeared. The foundations of the Olympium were laid by Pisistratus about 530 B.C. It is worthy of remark that they had the shape of a parallelogram. He entrusted the completion of his plan to four architects, whose names are recorded by Vitruvius: Antistates, Kallæschros, Antimachides, and Porinos. They planned the temple according to the Doric style, which was then in vogue. But unhappily, this tyrant who was such a friend to art and letters died, vexed with political strifes, having perhaps laid only the foundations of this temple. His sons Hippios and Hipparchus undertook to finish the work, but they also were obliged to leave it half done.

It was forgotten after their time, the Persian wars having occurred, during which the portion already built did not sustain great damage, since writers who visited it a century and a half later refer to it with astonishment, though they found it only half complete. Many centuries passed away, and many monuments of art were built, but the Olympium stood buried in its own foundations, partly because, according to the view of a modern archæologist, no one wished to finish a work begun by the Tyrant, and partly because it was not considered good to finish works whose foundations had been laid during a former epoch.

Two centuries later, B.C. 174, Antiochus IV. or Epiphanes, king of Syria, undertook the completion of the temple at his own cost, by means of a Roman architect, Decimus Cossutius.† He changed its style from Doric to Corinthian.

* Att. xxviii. 8.

† Vitr. vii. Præp.

Antiochus made great progress, but the work, when he died, was left, unfinished, to the greedy disposition of Sulla, who came a century later, B.C. 80, to Athens, and having besieged it, removed many columns of this half-built temple to Rome, for the Temple of Jove on the Capitol.* In the time of Augustus a certain "Company of Kings" ("*Reges amici atque socii*," according to Suetonius) † undertook to finish it at their common expense. But this assistance helped it in nowise, for the building was again left unfinished. Fate reserved the accomplishment of the work to the Roman Emperor Hadrian, more than a century later, A.D. 129. Besides the many other buildings which he had erected, Hadrian finished this temple as an everlasting monument of his love for the Athenians; and he made it worthy of the great deity who inhabited it. Thus was completed this much-enduring temple, 650 years having elapsed, and 7080 talents, or 38,275,200 florins having been spent on it since its commencement. The duration of its building became proverbial. Philostratos refers to it as "that edifice, the great achievement of time." The people had been so vexed with the fortunes of the work and rejoiced so much, that they all but deified Hadrian. Every town raised a statue to him, and Athens a remarkable colossal one behind the temple.

We may conjecture from its size that it was hypæthral, but we cannot decide this exactly, on account of the great devastation it has sustained. By comparing it with the Parthenon, however, we conclude that it had a peculiar apartment as *opisthodomos*, where the treasures and vessels of the temple were kept; that railings protected the columns of the *pronaos*, and that the *stoas* of the *opisthodomos* and the pediments were filled with statues. The adornment of the temple in general must have been in

* Plin. 36, 5, 6. † Octavus, l. x.

keeping with its size, and with the majesty of the god to whom it was dedicated. Seventeen columns were extant until 1753, that is, the sixteen which we now see, and an isolated one on the western side. But in that year, the Turkish commander of Athens, Chatze Ali, threw down the one on the western side for the manufacture of lime. Most of those which had been previously destroyed had probably met with a like fate, for the people, finding them ready to their hands, must have used them as common stones for every purpose. Of the sixteen columns, one fell during a storm in 1852, and to-day lies stretched on the ground for the close study of the antiquarian.

With regard to the nomenclature of this temple, we have varying forms: Olympium, Olympeium, Olympeĭum, Olympieium and Olympieĭum; only the two, Olympium and Olympieĭum appear correct. The five-syllabled Olympieĭum is peculiar to ancient Attica, and is met with in Thucydides. The four-syllabled Olympium is of later date and commoner. The forms Olympeium and Olympeĭum appear incorrect. The extant columns are now called by the people "Κολώναις," but those who wish to speak better Greek ought to say στύλοι and not στῆλαι, because στήλη means the solitary pillar which marked a tomb.

Till a few years ago there was a building of later date upon two columns of the western wing. It was in the form of a small apartment with windows, and was doubtless built in the days when the columns were covered with the ruins of the temple to a considerable height. This building is ascribed by popular tradition to a monk who sought to imitate Simon Stylites. It was pulled down by the Archæological Society, as being an unsightly object amongst the beautiful columns.

The northern foundations of the peribolus were excavated in 1862, the remains of a semicircular tower found at the N.W. corner showing that here was the entrance.

Being connected with the wall of the town, it certainly served as a bastion, and was proved by measurements almost to agree with the testimony of Pausanias,* who says "The whole peribolus is of about four stadia, full of statues." †

The Theseum.

Eight centuries had passed away since the death of Theseus, before the Athenians, the people who were especially distinguished in ancient times for piety and reverence, thought of erecting any temple to their great hero and benefactor, the establisher of their city, who had laid the foundations of their wonderful political and social prosperity. But the command of the Pythoness each time that they consulted her, bade them transfer his bones to Athens from the island of Scyrus, where he had been buried. Cimon, son of Miltiades, who seven years previously had subjugated and colonised Scyrus, was sent to that island to search for the remains, and having discovered the tomb by the help of an eagle which dug at a hilly spot with its beak, according to the tradition reported by Plutarch, and having examined

* Att. xviii. 6.

† During the latest excavations by the architect Penrose, who was sent by the Society of Dilettanti in London for the investigation of the peribolus of this temple, a wall of Piraic limestone beneath the pavement, about 2 mètres in thickness, was uncovered. This wall, in the opinion of Mr. Penrose, director of the excavations, is the foundation of the ancient temple, which was afterwards established by Hadrian upon a wider area and on new bases. But in the opinion of Professor Russopulos, this wall was built simply for the elevation of the pavement, to make the temple more conspicuous. Both opinions are only suppositions, without scientific confirmation, until such time as the excavations shall be proceeded with, and the whole ground be investigated.

the place, found the bones of a large body, a spear, and a copper sword. He immediately recognized them as those of Theseus, and conveyed them to the Piræus. And the Athenians received the remains of the great hero with great pomp and with sacrifices, as if they had been Theseus himself, and buried them on high ground in the midst of the city. Then the temple, which has existed until to-day, was erected in his honour upon his tomb, about B.C. 465 if we make a calculation of five years for the work of building. No temple surpassed it in sacredness save that of Athena on the Acropolis, and that of Eleusis. Its hallowed enclosure, of which not a trace is now preserved, was so large that it sometimes served as a place of military assembly.*

This monument to the hero was regarded as a temple and as a tomb. It was likewise an asylum for the slaves who could no longer endure the torments inflicted by their masters, and who fled hither seeking protection; this the temple likewise afforded to all fugitives who were being pursued. "It is a refuge to household servants and to all humble folk who dread their superiors." †

The Theseum, or Temple of Theseus, commonly called "The Thirty-two Columns" (though it has thirty-four), is situated to the N. of the Areopagus. It is known at the present day by the above title; although many archæologists protest strongly and call it, some "Temple of Heracles," some "Temple of Ares." ‡ The latter seems inappropriate because of topographical reasons and of the description of Pausanias. The name Theseum, which has been handed down to us by tradition, and its sculptural representations, render it almost certain that it actually was the Temple of Theseus.

It is the most ancient specimen of Doric temples which

* Thucydid. 6, 61. † Diod. Sic. 4, 62.

‡ L. Ross, 'The Theseum and the Temple of Ares.' Athens, 1838.

now exists in Athens. It is hexastyle and peripteral, with thirteen columns at the sides. It is 104 feet long and 44 feet broad. It stands on a basement of Piræus limestone, having above it three steps, of which the two upper ones are of Pentelic marble, and the third of the limestone. After the stylobate of this substructure come the columns in regular order, the architrave, the frieze, and the cornice. The latter projects with its beam ends and nails, thus forming, together with the columns, the peristyle. Within this peristyle is the *cella*, having its portico towards the E. and its *opisthodomos* towards the W. These are separated from the *stoa* of the peristyle only by two columns, and perhaps by a railing, which possibly bound the columns to each other and to the two pilasters at the end of the continuation of the walls of the *cella*.

The vestibule, along with the *stoa* in front of it, is 33 feet deep, and the *opisthodomos* 27 feet. The passage on both the sides of the temple is only 6 feet broad. Thirty-four of the columns of the peristyle, as well as the four on either side of the temple, are about 3 feet in diameter at the base, and nearly 19 feet high. The whole height of the temple from the pavement at the foot of the columns to the top of the pediment is 32½ feet.

The eastern front of the temple was the chief one, for it had the sculptures. Traces of metal bands for the fastening of statues are found only in the marble of the eastern pediment. Only the ten metopes of the eastern front, with the four of either side situated next to them, are adorned with images, whereas all the others are smooth. The pediments of the eastern end were probably also filled with sculptures in high relief; and those of the western end with statues of clay. When the Theseum was transformed in Christian times, A.D. 667, into a church of St. George, the two inner columns of the temple were taken away, so that there might be room for the sanctuary, and a wide door was

made in the wall which divided the *cella* from the *opistho-domos*. When Athens was captured by the Turks, who were in the habit of entering temples on horseback, this door was closed, and another was made instead of it in the southern wall. Nevertheless the Turks afterwards used the building as a stable. According to Brenton, strangers who died in Athens were buried here (or perhaps round about).

The roof of the *cella* is new. The greater part of the beam ends of the panels are wanting. In every other respect the temple is perfect, although the bas-reliefs have suffered much from time and from barbarism. Some drums of the columns have been thrown out of their places, probably by an earthquake, and are now encircled by iron bands.

The whole building was constructed of Pentelic marble. The part on the N.W. side is rough. The Theseum was not only the tomb and sanctuary of Theseus; it was likewise a monument of honour to his relative, friend, companion, and deliverer from the chains of Aidoneus, Heracles. Theseus accompanied Heracles to Athens in order to be purified from the guilt of murdering his own children; and he then not only appointed Heracles sole sharer of his property, but the city likewise abolished all groves or sanctuaries which had formerly been his, dedicating them to Heracles, and calling them Heraclea instead of Thesea, with the exception of four.* Of the sculptured works belonging to this temple, those on the ten metopes of the chief portico represent ten of the labours of Heracles. They are as follows, beginning at the S.—1. Heracles with the Nemean lion; 2. Heracles and Iolaus fighting with the Hydra; 3. Heracles taming the stag of Ceryneia; 4. Heracles and the Erymanthian Boar;† 5. Heracles with one of the horses of Diomedes, king of Thrace; 6. Heracles and Cerberus;

* Philochor. Plutarch, 'Life of Theseus,' 35.

† Stuart thinks it is this, instead of the Cretan Minotaur.

7. A very much damaged figure, probably Heracles, stripping from Hippolyta the girdle of Mars; 8. Heracles killing Cycnus; 9. Heracles and Antæus, beside him Earth, mother of the latter, stretches out her hands; 10. Heracles receiving an apple from one of the Nymphs Hesperides.

Of the four metopes on the southern side, the first from the corner represents, in bas-relief, Theseus and the Minotaur; the second, Theseus and the Marathonian Boar; the third, Theseus and Pityocamptes; the fourth, perhaps, Theseus and Procrustes. On the northern side the first represents Theseus and the Crommyonian Sow.

The corona above the *opisthodomos* represents the Battle of the Centaurs with the Lapithæ, in which Theseus took part. With regard to the sculptures of the *pronaos*, Stuart * conjectures that they represented part of the Battle of Marathon, and particularly the Phantom of Theseus attacking the Persians. Müller, however, supposes that it represented the war of Theseus with the Pallantidæ, a race of giant strength who are said to have quarrelled with Theseus for the throne of Athens. But Leake † thinks that it represents the Battle of the Giants, who were overthrown with the help of Heracles. This is the most probable.

The western pediment was adorned with statues, which have all disappeared. The walls of the *cella* had in the interior, according to Pausanias,‡ paintings by the famous Micon of Panopeus, who was both a sculptor and a painter, and of Polygnotus of Thasos, or a battle betwixt the Amazons and Centaurs, and the scene of Theseus being crowned by Amphitrite, and bringing from the depths of the sea the ring thrown into them by Mikon.

According to Raoul-Rochette and Thiersch these paintings were upon boards, and according to Beulé they were frescoes.

* Vol. iii. p. 9. † p. 368. ‡ x. 17, 2.

We are inclined to accept the opinion of Beulë as the more probable one; and this because of the rough state of the walls in the interior, as it was allowed to remain from the beginning, in order that they might be covered at a later period with plaster, on which the pictures could be painted.

This temple, though more ancient than all other Doric temples in Athens, more ancient than the Parthenon itself by thirty years, is nevertheless unmutilated and uninjured by the numerous attacks it has sustained from barbarians. It is a perfect specimen of the majesty and simplicity of its order.

The Æsculapium.

This temple was remarkable because it enclosed one of the few springs which Athens possessed,* and it is only by means of this tradition that we are now able to determine whereabouts it stood on the road betwixt the Dionysiac theatre and the Propylæa.

We may conclude from the statement of Pausanias, that the Enneacrunus was the only fountain in Athens which had drinkable water, that this spring of the Æsculapium was of the number whose water could be used only for household purposes; as Vitruvius mentions.† But although neglect and devastation have destroyed many conduits which once existed in the city, and some even of the springs have disappeared, we may nevertheless discover where the principal ones were. It is natural to admit that these were about the rocks or at the foot of the Acropolis, for this hill appears

* Paus. Att. 21, 7.

† Vitruvius, viii. 3.

to have been the chief seat of the saltish substance which imbued the Erechtheian "sea," or brackish spring in the Erechtheum dedicated to Poseidon, and which gives to the wells in Athens a slight taste of salt, greater or less according to its distance from the Acropolis. Besides the Enneacrunus, Pausanias mentions only two springs in Athens, one in the cave of Apollo and Pan, another in the Temple of Æsculapius. With regard to the former, which was named Empedo or Clepsydra, it was believed to have an underground communication with the harbour of Phalerum; a story on which it would be difficult to found any theory, because the natural flow of the water is in an opposite direction, and Pliny relates almost the same thing about the spring of Æsculapius.* It therefore appears very probable that the water which flowed from the latter spring was a branch of the Clepsydra, and that the little rill of brackish water which gushed up at the southern corner of the Acropolis, and after a long N.E. course united with the other little rill which bubbled out from near the Cave of Apollo and Pan, and flowed thence towards the Agora of Augustus, is the one which has its source in the Æsculapium. As it was believed that water with mineral ingredients was sacred to Æsculapius, this spring was possibly the chief cause why the Æsculapium was built upon this spot. The temple stood betwixt the upper part of the Odeum of Herod and the temple of Nike, a little northward from the spot which there divides the current of the water. A mosque once stood here, constructed out of the ruins of a church, and as the Athenian temples had generally been changed into churches on the introduction of Christianity, it is not altogether improbable that the said church occupied exactly the site of the Æsculapium.

We have already remarked that Wheler discovered in

* Plin. H. n. ii. 2, 25.

1676 a certain spring of brackish water on the rising ground to the south of the Areopagus and west of the Propylæa. This spring gushed from a Turkish *tsesme*, and he erroneously supposed it to be the Enneacrunus. Probably this spring was that of the Æsculapium, which was carried out of its natural course by pipes round a well built on the road in Turkish fashion for the supply of water. When Stuart, eighty years afterwards, investigated carefully the topography of Athens, he found this spring, not upon the spot where Wheler had seen it. He drew in his plan the source of the southern spring, and the course of the rill which ran from it, until its union with the spring which rises near the Cave of Pan. It appears from this that the Turkish *tsesmes* had then fallen into ruin, and that the spring of the Æsculapium had resumed its natural course.

The excavations made there a few years ago, have revealed the exact site of the Æsculapium, which had been quite covered with earth. Besides the votive inscriptions to Æsculapius and to his daughter Hygeia, other inscriptions important to the historian have been found to the number of about 150, and one in particular, relating to an alliance betwixt the Athenians and the Chalcideans, which was till now unknown to us. Not a few plastic and architectural works have likewise been found, and also an ancient *stoa* situated a little to the S. of it.

The Temple of Æsculapius, hewn in the rock, appears to be of very ancient workmanship, and was made use of in the later temple.

A little Christian chapel now occupies the site.

The Odeum of Pericles.

No trace now exists of the Odeum of Pericles, which, according to Pausanias,* once stood close to the Fountain of Enneacrunus. But some observations may help us to determine the site of that edifice. It is clear that the present Odeum cannot be looked upon as the one built by Pericles, which, according to Plutarch,† "was in its interior arrangement full of seats and of columns, with a roof which sloped all round from one summit, made, as they say, in imitation of a royal tent." Within, columns supported the roof, which was constructed out of the timber of the Persian fleet; and comic writers jestingly compared the head of Pericles to its conical shape. Thus Cratinus in the 'Thrattæ' makes fun of him:—

"Ὁ σχινοκέφαλος Ζεὺς δδε προσέρχεται
Περικλέης τῴδεῖον ἐπὶ τοῦ κρανίου
ἔχων, ἐπειδὴ τοὔστρακον παροίχεται."
Πλουταρ. Περ. 13.

"It is squill-headed Jove, 'tis Pericles,
He comes with the Odeum on his head,
Since he escaped the doom of banishment."

It is therefore manifest that the Odeum near the Enneacrunus was the older of two buildings of the same kind, and the finest one erected by Pericles. Here recitals of poems were heard in public, and musical contests were witnessed.‡ It served also for various other purposes, in particular as a place where the corn and barley belonging to the state were stored and measured,§ and as

* Att. xx. 3. † 'Life of Pericles,' 13.
‡ Suidas, Odeum.
§ Demosth. in his oration against Phormion, ch. iv. and v.

a judicial tribunal for the affairs of the inspectors of corn and of weights.

The more ancient Odeum was situated in front of the Dionysiac theatre, and was built about B.C. 500; from that epoch it was the place where rhapsodists and musicians plied their art.

We learn also from Vitruvius,* that the Odeum of Pericles was very remarkable, and that it adjoined the Dionysiac theatre on the E.; and from Appian,† that the tyrant Aristeion burnt it B.C. 86, "that no one might find timber ready to trouble the Acropolis." It is evident that the roof of Persian masts had been used for siege machines against the occupiers of the Acropolis. Ariobarzanes II., King of Cappadocia, rebuilt it, B.C. 63–50, by means of the architects G. and M. Stalion and Melanippus. This we learn from an inscription.‡ A mosaic pavement found a few years ago within the Military Hospital perhaps belonged to the Odeum, which stood, according to Vitruvius, to the left of the theatre, but according to Pausanias§ beside the sanctuary of Dionysus.

The Museum and the Monument of Philopappus.

The Museum is described by Pausanias as a hill situated opposite to the Acropolis, and within the ancient wall of the city, because the poet Musæos was buried on its top. In late times the monument of a certain Syrian, whose name Pausanias does not mention, was built upon it.‖ According

* Vitruvius, v. 9.
† De Bello Mithridatico, xxxviii.
‡ C. Insc. 357.
§ Att. 20.
‖ Paus. Att. 25, 6.

to this description we find the hill separated by a ravine from the southern side of the Acropolis, and rising to about the same level. Here we find not only the foundations of the city wall, a little to the side beyond the top of the hill, but exactly within the walls is an ancient building, which, according to an inscription * found upon it, was the monument which the Consul Gaius Julius Antiochus Philopappus erected, in the time of Trajan, to his grandfather Antiochus Epiphanes, the last king of Commagena, whom Vespasian dethroned in A.D. 69, carrying his sons, Callinicus and Epiphanes to Rome. Of these, Epiphanes had three sons, all named Antiochus. The first-born retained the epithet of "king," the second became consul in Rome, and the third, enrolled in the *demos* of the Bessæ † in Attica, was the one named Philopappus, according to the custom of Greek dynasties in Asia at that time.

This monument is a high wall of white stones, forming a curve whose hollow part is turned towards the Acropolis, and it is divided into three consecutive courses adorned with sculpture. On the lower one is a Triumph of Trajan, the benefactor of Epiphanes. On the second are three statues in niches, the central one being that of Antiochus Philopappus in a quadriga, or four-horse chariot; towards the W. is that of his grandfather, the "king" Antiochus, son of Antiochus, and to the E. that of the founder of their family, Seleucus Nicator. Lastly, in the third row stood, as *acroteria*, the statues of the three brothers. The western side with its statue of "king" Antiochus has been destroyed.

This monument is of Pentelic marble, and stands on a pavement of Piræus limestone. It was built between A.D. 101 and A.D. 108. Josephus tells us that Epiphanes

* Boeckh. Inscrip. No. 362.

† This *demos* is now called Panarete, and is an uninhabited spot near Laurium.

was a young man in A.D. 72, and therefore his son Philopappus must have died in middle age. The monument was perhaps erected by his surviving brother and his cousin, and perhaps their own statues are therefore made upright, whilst the other two are seated. The destruction of this monument probably took place before the seventeenth century, for when the travellers Spon and Wheler visited it in 1676 it was almost in the same condition. We owe our knowledge of the parts which have disappeared to Cyriacus of Ancona, who visited Athens two centuries earlier. It suffered no little damage during the Greek War of Independence, being used as a bastion by the Greeks when they attacked the Acropolis.

On the northern slope of this hill are some excavations in the rock, in the shape of a tetragon. Another one leads to a circular underground chamber, 11 feet in diameter at the bottom and narrowing towards the roof so as to have the shape of a bell. These excavations are called by some people ancient baths, by others prisons. It is commonly said, but without any proof, that here was the prison of Socrates.

The Odeum of Herod to Regilla.

One of the most beautiful and sumptuous monuments which remain to us, saved from the hands of Time the Destroyer, is the Theatre of Herod Atticus. It bears the name of the richest Athenian of his time, the distinguished orator, Herod Atticus, and was built, like all other edifices of the kind, on sloping ground, just below the southern end of the Acropolis, in order that the arrangement of the seats might be in successive rows, and that the view of those

sitting behind might not be interrupted by those in the seats before them. Herod Atticus built this Odeum in honour and in memory of his deceased wife Regilla, about the middle of the second century A.D. It was the most beautiful and splendid monument of that epoch. It was built of large blocks of Piræus limestone, rectangular in the walls, curved in the arches; and it was roofed, like all Odea, with cedar. This Philostratus expressly mentions.* A wooden roof was preferred for acoustic reasons, these Odea being used exclusively for musical contests. The construction of these buildings was similar to that of the theatres, only they were confined and roofed-in as we have mentioned; their chief purpose being that the competitors should be heard.

Pausanias, when describing the monuments of Attica, says nothing about this one, as the building of it had not begun when he was writing.

But in describing the monuments in Patras he speaks about the Odeum of that city, and mentions casually that "It was ornamented like all the other remarkable Odea of Greece, except that of Athens; that indeed surpassed it in size and in its whole construction; an Athenian made it in memory of his deceased wife." These words testify how much the Odeum of Herod Atticus excelled all other buildings of the kind in splendour and sumptuousness.

During the invasion of the various barbarian hordes who traversed and shook the soil of Greece, when the inhabitants fled trembling to the strongest and highest points in the city, the Odeum of Herod Atticus was likewise inhabited and served as a bastion of the Acropolis. At a later period it was completely covered up by fresh ruins and decaying buildings, thus it remained unknown to the travellers who occasionally visited Athens and made lamentable mistakes about it.

* Lives of Sophists, ii. 1.

That our readers may have some idea of these mistakes we may mention that it was taken by some for the Palace of Leonidas and Miltiades, and by some for the Academy of Aristoteles; by others again, like Spon and Wheler, for the Theatre of Dionysus. At length an Englishman, Dr. Chandler, recognised in it the Odeum of Herod Atticus.

Excavations were made here for the first time in 1848, under the superintendence of the Archæological Society; but they were interrupted for want of money, and were renewed in 1867 through the energy and by the initiative of the Minister of Education, the celebrated Chrestopulos. Thus the splendid building which had been buried up to its neck, reappeared in all its original majesty.

The Stoa of Athena Archegetis.

This Doric tetrastyle portico, more commonly called Gate of the Agora, is situated to the west of the octagonal tower of Andronicus Cyrrhestes, 350 mètres distant from the northern point of the Acropolis rock. It is proved to have been the Stoa of Athena Archegetis by the two inscriptions on the architrave,* and by that on the top of the pediment,† where an equestrian statue of Lucius Cæsar, son of Agrippa and grandson of Augustus, stood as an *acroterion*.‡ It seems to have been, in Roman times, the western boundary of the Athenian market-place. Its columns have a base 6 feet high and 4 dactyls in diameter. Their whole height, including the capitals, is about 26 feet. They support a pediment with a large *acroterion* on top angle,

* Corpus Inscr. Gr., Nos. 476 and 477. † Ibid., No. 312.

‡ It was erected in 742 or 755 from the founding of Rome, and before probably in the time of our Lord.

in its centre, on which probably stood the equestrian statue of Lucius Cæsar, and with a second much smaller one resting on either end. Both the outer pillars stood opposite to antæ, whose walls terminated in a gate 8½ feet wide, of a building which does not now exist. That this building was a Propylæa and not a *pronaos* is thus proved:— In the first place, the sides of the walls which terminate in the antæ do not follow the straight line of the gate, but the direction of the wall; and secondly, the whole architecture seems to be that of a secular, and not of a sacred building, since the height of the columns is calculated to be six times their diameters, and this analogy is found nowhere in the Doric temples of Attica. Besides this the space for the ditriglyph betwixt the two columns is exceedingly broad on both sides. Moreover, the inscription on the architrave leaves no doubt that this was the Stoa of Athena Archegetis. It was a dedication by the people to that deity, and shows that the building was erected out of presents from Julius Cæsar and from Augustus during the archonship of Nicias, son of Serapis, of the tribe of Athmone, and that the troops were commanded by Eucles, son of Herod of Marathon, who on returning from an embassy succeeded to his father in the care of the building. The Stoa looks towards the W. The workmanship is the Doric which was developed in Asia, the columns consisting of drums smaller than the natural size, with narrow and wholly disproportionate flutings. The abacus is very low, and the whole building distinctly reflects the age of the decline of Art.

Stuart and others were disposed to believe these columns to be the gate of the Agora. They were misled by the pillar which stands near, and which commemorates an edict of the Emperor Hadrian regarding the payment of an impost on the sequestered property of a defaulting official, named Hipparchus. They mistook this edict for a market valuation.

Here is the beginning of the edict:—"Κε. No. Θε.* Hadrian Emperor. They who cultivate oil† shall deposit the third part, or the eighth part they who (cultivate) the lands of Hipparchus which were sold by the Fiscus who possessed them, for this is only just," &c.

Callirrhoe, or Enneacrunus.

The Fountain of Callirrhoe, or Enneacrunus, so called from the nine pipes which conducted the water, was, according to Pausanias,‡ the only spring which supplied good drinking water to Athens. The rest was procured by the city from wells. The water required for festivals and for the bath before the marriage was drawn from Enneacrunus.§ There is now a little rill of water running from a cleft in a rock and pouring itself into the bed of the Ilissus. During heavy rain the rill becomes a little waterfall tumbling upon the rock, but in summer-time it forms a considerable pond which the dwellers around visit. Both spring and river are now called Callirrhoe. Aristophanes called it Dodekacrunus, or the Twelve Pipes, but as Leake justly observes, a comic poet could enlarge the number.

Close to the fountain of Callirrhoe, on the S. bank of the Ilissus, was a little temple in the Ionic style, but differing materially and in minute details from the usual temples. Its forms were simple, but graceful; its execution was wholly perfect; so that it may be considered a valuable specimen of Greek architecture. It was consecrated in a barbarous

* Κεφάλαιον Νόμου θέσπισμα. Chapter of the law, or edict.
† The fruit is mentioned in place of the tree.
‡ Att. xiv. i. § Thuc. ii. 15.

fashion at an unknown epoch, and was turned into a Christian church under the name of the Παναγία στὴν Πέτρα, or Our Lady of the Rock. Not a trace of it now exists; its exact site is now occupied by the chapel of St. Photina. We know it only from Stuart's sketch. It was a temple of white marble, tetrastyle and amphiprostyle, 42 feet long and 20 feet broad. Leake calls it the Temple of Triptolemus; Forchhammer, of Eucleia Artemis. If the picture of the temple be correct, it must have been built shortly after the victory of Marathon. Close to it the bed of the Ilissus forms a little island, which is usually identified with the Eleusinium mentioned by Pausanias.

The Lyceum.

The Lyceum was situated to the E. of the city and S. of the Cynosarges. It was the sanctuary of Apollo Lykeios,* the Lycian god, or the Wolf-slayer. It had the statue of the god elevated upon a column outside. After Pisistratus, Pericles, and lastly Lycurgus, son of Lycophron, had embellished it with buildings, gardens, and wells, it became the usual place of assembly for military exercises, as the upper gymnasium was for the bodily exercise of the Athenian youths.† It was likewise a favourite place for philosophical discussions and dialogues. Here the great philosopher Aristoteles taught, being named the Peripatetic, from his habit of teaching whilst walking.‡

We do not know the site of the Lyceum accurately. But

* Paus. Att. xix. 13. † Hesychius, Harpocr.; Suidas, Lyceum.
‡ Diogenes Laert. v. 5.

Plato and others testify that it was beside the Ilissus Dion Cassius especially, in mentioning the siege of Athens by Sulla, says that he cut down the plantations of trees in the Academy and in the Lyceum for the needs of the siege, and that for the place of the Lyceum to become again wooded it must have water for irrigation, and that was from the Ilissus. We may say with certainty that the large ruined ancient building discovered in the Palace Garden in King Otho's time is without doubt the Lyceum, many remains of which were found through an accidental excavation for the planting of trees. Great want of taste for learning was then unhappily shown. We would fain hope that His Majesty will now be pleased to approve of a further excavation for the discovery of that famous gymnasium.

Cynosarges.

The Cynosarges, or Gymnasium for Bastards, was situated not far from the Lyceum, outside the Diomeian Gates,* and S. of Lycabettus. It was dedicated to Heracles. Once when Diomos the Athenian was sacrificing to Heracles, his dog seized a part of the slain animal, which it carried off and left there. The Gymnasium was built upon this spot, and thus received its name.† Leake places it at the foot of Lycabettus, upon a certain hill‡ where the arch of the Aqueduct of Hadrian and Antoninus formerly stood. This site fully agrees with the spot which was seized by the Athenian army after the battle of Marathon, when in

* Plutarch, Themistocles, 1.

† Herodot. v. 63; vi. 116; Paus. Att. xix. 3; Suid. and Hesych. Cynosarges.

‡ "Isocrates was buried with his kin near Cynosarges, on the hill to the left."—*Lives of Ten Orators*, 838.

hastening to defend the city it received the news that the Persian fleet had sailed out of the Gulf of Marathon towards Phalerum, just when it marched from its camp in the Heracleum of Marathon to another camp in the Heracleum of Cynosarges.*

The site was extremely convenient, being near to the city, and in perfect security with the walls behind it and with full command over the road from Phalerum. The founder of the Cynic school, Antisthenes, taught in Cynosarges.† There was a grove round the Gymnasium. It was destroyed by Philip, along with the trees round the Lyceum, when he encamped here during his incursion into Athens, B.C. 200.‡

The Ceramicus, the Academy, and Colonus.

The Ceramicus, or Necropolis of Athens, received this name because it was inhabited by the Athenian potters, who had a great trade in ancient times. The inner Ceramicus included the Agora, and was very remarkable, because the chief road of Athens ran through it. The road, the Gate of Dipylos (Two-fold Gate) separated into two, one of which traversed the outer Ceramicus, and was called the Sacred Way. The other led to the Academy, that famous Gymnasium of the Athenians, at the distance of 8 stadia from the Dipylos. On either side of this road were magnificent monuments to citizens who had fallen in battle, or had been otherwise renowned. Pausanias mentions many of these graves, some of which were simple pillars or

* Herodot. iv. 116. † Diogenes Laert. vi. 13.
‡ Livy, xxxi. 24.

columns, on which were inscribed the name and township of each citizen and the spot where he fell, without omitting even the names of the slaves who had thus perished.

Extensive excavations were begun here in 1871 by the Archæological Society. Various tombs were uncovered, and amongst these the very remarkable and beautiful monument of Dexileus, one of the five knights who fell before Corinth, was found with a bas-relief on the old Sacred Way, close to the gate.

This bas-relief consists of two fragments. It is broader at the base. The whole monument is in three parts, the pediment, the bas-relief, and the pedestal. The pediment was encircled by three fillets without ornament. The bas-relief represents two distinguished persons, one of whom is on horseback and throws his antagonist to the ground, the second appears to be shielding himself with his right arm. The horse's head is pierced with holes for securing a chaplet or other covering. Two other holes on its thigh probably served to secure the lance. The knight appears to grasp the reins with one hand, whilst with the other he turns round the lance in order to slay his prostrate foe. His cloak floats in the air, his legs press the sides of the horse, which rears. The whole is full of movement and vigour. The prostrate combatant rests on his left leg, which stands out from the marble. The pedestal is of Pentelic marble; the bas-relief is probably from its bluish colour, Eleusinian. The length of the pedestal is 4½ feet. It bears the following inscription, a rough copy of which we here give:—

"Δεξιλέως Λυσανίο Θορίκιος
Ἐγένετο ἐπὶ Τεισάνδρο Ἄρχοντος
Ἀπέθανε ἐπ' Εὐβολίδο
Ἐγ' Κορίνθῳ τῶν πέντε ἱππέων."

Ἐφ' Ἀρχ. ἀριθ. 343.

This inscription may be looked upon as very important for Greek history: and more important still for the topo-

graphy of Athens. It defines exactly the site of the Ceramicus, in harmony with Pausanias; Eubolides was archon B.C. 394. Thoricus was a township of Attica, near Cape Sunium. But the catalogue of Athenian archons was complete from B.C. 560 till B.C. 278. It does not include the name of Teisander. It is therefore conjectured that the name was really that of the archon Peisander, whose existence is mentioned by Diodorus of Sicily. This knight was probably one of the Athenian youths who fell in the Peloponnesian war.

Pausanias* mentions, amongst the sepulchral monuments upon the road from the city to the Academy, those of the warriors who fell before Corinth: the monument which has been found seems to represent one of them. From Pausanias, we learn too, that in that battle where the Lacedæmonians routed the army of the Corinthians, Athenians, Argives and Bœotians, as Xenophon also tells us in his 'Hellenica,'† and the date of which corresponds to the year in which Eubolides became archon, the landmark, "those who fell round Corinth," refers to the five warriors who there distinguished themselves by heroism and devotion. Many other monuments with inscriptions have likewise been found. One of these is a sculptured one of Antipater, beneath it is a man with a lion rushing to tear him to pieces, and his friends saving him. To the right, beyond the monument of Dexileus, is a sculpture with the usual scene of parting; then a sepulchral slab of Lusanias found in 1862; behind it a mutilated ox; likewise the wall of a family cenotaph. To the right of this a sepulchral slab was found, on which the dead man was represented sitting in Charon's ferry-boat. Near the gate, and on the side of the road to the Academy, Thrasybulus, Pericles, Chabrias, and Phormion had been buried. Beyond

* Att. xxix. 11.

† iv. 2, 9–23.

these were the graves of the Athenians who had been killed in fight by sea and land, except those who fell at Marathon, for they had been buried on the field of their glory.* And here also they laid the victims of the unlucky Sicilian campaign, and those who fell at Ægospotamoi (the Goat's Stream), and near to them the slain at Eurymedon and elsewhere. Here, moreover, were the tombs of Harmodius and Aristogeiton and others.

The road which led to the Academy was 8 stadia distant from the Ceramicus. An important inscription has been found on this road, and is now deposited in the British Museum. It contains the names of those who fell at Potidæa, B.C. 432.

The famous Academy is said to have been the property of the hero Academus, and to have been afterwards turned into a gymnasium. Hipparchus enclosed it in a park; and Cimon adorned it with walks, groves, and fountains. It was renowned for the beauty of its plane trees and olives ‡ Before the entrance was a statue and altar of Cupid having upon its pedestal the following inscription :—

> "Ποικιλομήχαν Ἔρως, σοὶ τόνδ' ἱδρύσατο βωμὸν
> Χάρμος ἐπὶ σκιεροῖς τέρμασι γυμνασίου."
>
> "O, wily Love, in the Gymnasium shade,
> Charmus hath unto thee this altar made."

Within the park of the Academy was a temple of Athena, with altars to the Muses, to Prometheus, and to Heracles.§ The stadium of the torchlight processions began at the altar of Prometheus. Plato taught in the Academy. He possessed a property not far off where he often resided.‖ His successors continued to teach here, and were hence called the philosophers of the Academy. The Academy long

* Thucydides, ii. 34.
† Diog. Laert. iii. 7; Plutarch, Cim. 13. ‡ Plin. xii. 1.
§ Paus. Att. xxx. 1.
‖ Diog. Laert. iii. 7; Æl. Pœcil. Hist. ix. 10.

continued to be a sacred enclosure, but was destroyed in Sulla's time. He commanded the grove to be cut down for the manufacture of military engines.*

The Academy was replanted, and regained its original glory under the Emperor Julian, A.D. 362. Its name is preserved till the present day with a slight corruption of the word (Ακαθημια).

A little way in front of the Academy stood Colonus, made famous by Sophocles; the blind Œdipus sat upon this hill accompanied by his daughter Antigone, and here he was buried.† On the slope of this hillock is a little church of the Panagia Eleousa, probably on the site of what was once the Temple of the Eumenides.‡ Colonus was Sophocles' birthplace. On the top of the hill are now the sepulchres of Carl Otfried Müller and Charles Lenormant.

The Gates.

The following are the Gates mentioned by ancient writers:—

1. The Dipylon, formerly the Thriasiæ,§ or Demiadæ Gates, so-called because frequented by prostitutes.‖ Two roads pass through them, one leading to Eleusis, and named the Sacred Ways. On either side of it were tombs, many of which have been excavated. The other led to the Academy, and has remained until now unknown, but is being excavated by Mrs. Schliemann.

* Plutarch, Sulla, 12; Appian, Mythrid. 30.

† Soph. Œd. on Colonus, 52 et seq.

‡ "Eleousa is a name of mildness and clemency. The Panagia Eleousa is regarded as εὐμενής; and as such she has succeeded to the Eumenides, who formerly occupied the spot."—*Wordsworth.*

§ Plutarch, Pericles, 30. ‖ Hesych. at word Demiadæ Gates.

2. The Gates of Diochares,* which led to the Lyceum near to the Spring of Panopus.†

3. The Gates of Melitidæ, situated at the S.W. corner of the city, so named from the township of Melitus, to which they led. Outside of this gate were the Cimonian tombs, in which Thucydides and Cimon were buried. Forchhammer uncovered, to the west of the slope of the Museum Hill, two large tombs hewn out in the rock. These he conjectures to be the Cimonian tombs. But this ravine was named Koile, or the Hollow, from the form of the road, so no doubt can now exist of the Melitidæ Gates having stood here. We learn from Herodotus‡ that Cimon was buried beyond the road named Koile. But the biographer Marcellinus considers this tomb to be that of Herodotus and Thucydides.

4. The Piraic Gate, where the carriage road from Piræus, which ran betwixt the two long walls, ended. We see traces of this road cut upon the rock betwixt what are commonly called the prisons of Socrates and the hillock upon which stands the chapel of St. Demetrius. From the course which the traces of the road show, it appears that the gate was situated betwixt the Pnyx and the Museum Hill in front of the Cimonian tombs. It is very probable that Pausanias went in by this gate and not by the Dipylon, as Wordsworth and Curtius supposed.

5. The Itonian gates were situated within the present city, not far from the Ilissus. They led to Phalerum.§

* Strabo, ix. 1, 25. † Strabo, ix. p. 397; Hesych. in Panopo.

‡ vii. 103:—"And Cimon was buried before the city, beyond the road through the Koile." Marcel., Life of Thucyd., 7:—"Near the gates called the Melitæ there are in the Koile the tombs called Cimonian: here is shown the grave of Herodotus and Thucydides; but elsewhere others say that when he had died in Thrace his bones were brought to Athens, and his tomb near to the gates in Chorion, Attica, is named the Koile."

§ Paus. Att. ii. 1.

6. The Diomeian Gates, situated on the outside of the Cynosarges.*

7. The Gates of Ægeus, which, as Plutarch † says, were close to the Olympium, perhaps in its southern wall.

8. The Gates of Tombs, so called from the sepulchral mounds, or barrows,‡ were perhaps to the N. of the city.

9. The Acharnanian Gates, which led to Acharnæ.§

10. The Horse Gates. Their position is unknown. Leake and others place them on the western side of the city; and Kiepert on the N.E., to the N. of the Diomeian Gates. There were others whose names are now unknown.

* Steph. word Diomeiæ Cynosarges; Diog. Laert. 6, 13; Plutarch, Themistocles, 1.

† 'Lives of Ten Orators,' p. 849.

‡ Harpocration, ἠρία, they are tombs. Suid. ἠρία, tombs in the earth.

§ Hesych. The Acharnanian Gates at Athens.

THE GREEK TEMPLE.*

The Greek temple consisted of four principal parts, the basement, the peristyle, the entablature, and the *cella*. The basement was the foundation of the temple, of Piraic limestone (πώρινος λίθος), constructed in similar courses lying upon each other, and bearing two or three steps, generally of marble, the topmost of which was called a stylobatus from the pillars which rested upon it. Vitruvius supposes that two such steps existed in the temples which had been erected in honour of heroes; whilst in those dedicated to gods there were, without exception, three, and this in order that whoever on entering should place his right foot upon the first, would also place the same foot upon the floor, which was generally paved with slabs. After the basement comes the peristyle, or row of columns, arranged round the *cella*. These columns served not only to support the temple, but also for its ornament and magnificence. They were developed from the trunks of trees, which supported the first wooden archetypal temples of the ancient Greeks. Their ornaments and their artistic execution differed in the different orders which were developed in Hellenic architecture. The column consisted of a base, a shaft, a neck, and a capital. The base did not always exist, as in columns of the Doric order. The shaft was either a monolith, or consisted of many small "drums," or tambours (σφόνδυλοι), (according to the

* We must needs append to the present treatise a description of the Greek temple, because this has an immediate relation to the subject, and will give our readers some idea about its form and gradual development.

analogy of the spinal column), fastened to each other by iron cramps. The column did not stand quite perpendicularly upon the basement, but had a slight inclination inwards for the greater solidity of the building. It was a little thicker in the middle, and thus had what was termed *entasis*. The neck was a broad fillet serving as a transition from the shaft to the capital. It had a different ornamentation according to the different orders. The capital, or highest part, or head of the column, had a great variety in its ornaments, and in the shape of its parts. Of these, the abacus, varying in thickness in the different orders, was a tetragonal plinth, which formed an essential part of all columns.

The peristyle, as we have already said, was a series of pillars encircling the chief sanctuary or *cella*, and forming the distinguishing feature of a Greek temple. A temple was called peripteral from the colonnade which enriched it, and the colonnade was called a *pteron* or *pteroma* (wing). A temple which had a double colonnade, or two rows of columns was called dipteral; and pseudodipteral, a temple which had only one series of columns, but at the same distance from the walls of the *cella* as was the outer row of columns in a dipteral temple. These forms are all, as we have already said, the highest development of the Greek temple. Whilst in the beginning the temple had columns only on its eastern side, constituting the *pronaos*, and was called prostyle; columns were afterwards placed on its western side, and by constituting the *opisthodomos* or *posticum*, furnished us with the amphiprostyle temple. And thus, in short, the peristyle, composed of many columns placed at a symmetrical distance from each other, supported the upper part of the temple, which was termed the entablature. The entablature consisted of the architrave, the friezes, and the cornice, with the roof. The architrave was a marble beam passing from the axis of one column to that of the other. It was sometimes made a little concave to increase its light-

ness. In small temples it was in one piece; but in the large ones it consisted of several portions. This we see in the Parthenon, and in the Temple of Olympian Zeus. Above the architrave stretched the frieze, having variously sculptured representations, which did not always relate to the divinity worshipped in the temple.

After the architrave there projected the cornice, encircling the whole temple, and having a hollow at the top to receive the rain-water in the channel thus formed, and which was therefore named a conduit. The transition to these parts of the cornice was not a sudden one, but was made by means of faciæ or fillets, variously ornamented according to the various orders.

The *cella*, the fourth and chief portion of the temple, had the form of a four-sided rectangle surrounded by a high wall. It was connected with the entablature by beams which were laid across from the upper part of the *cella* wall to the corresponding part of the entablature, and thus constituting the *stoa*, or *peristoa*, as it was called. Betwixt these beams were placed marble slabs of symmetrical tetragonal curvature, which were called panels, and were variously and richly adorned. The roof rested upon the whole building, and was covered with tiles. Of these the curved ones were called pipes (σωλῆνες), or channels, because the water ran through them; and the others coverings (καλυπτῆρες), because they connected and formed the levels. The tiles on the summit of the roof were called *hegemones kalypteres*. The parts above the pediment were adorned with stone leafwork, and the corners of the roof with sphinxes, griffins, and human shapes.

The roof, composed of two flat surfaces inclined towards each of the longer walls of the temple, formed at each portico of the temple the gable, enclosed betwixt stone slabs, and thus constituted what is called the pediment. This was usually adorned with statues representing some mytho-

logical occurrence connected with the deity worshipped there, and was considered the most important plastic ornament, and the most valuable part of the Greek temple. It belonged exclusively to sacred buildings. The principal entrance leading into the *cella* was in the *pronaos*, or vestibule, and this was ornamented with columns standing betwixt the antæ, their number being in keeping with the size of the temple, and more especially with its breadth. The *posticum*, or *opisthodomos*, was at the end opposite to the *pronaos*. It did not communicate with the *cella*, but was adorned in a manner similar to the *pronaos*, having its distances or intercolumniation exactly alike. It served as a storehouse for the utensils and the treasures of the temple, and was guarded by iron railings whose traces we now see on the columns.

In this manner the whole temple was composed with an artistic and symmetrical arrangement of its parts, and with an excellent taste which pervaded all the building and corresponded perfectly to the everlasting laws of the Sublime and the Beautiful.

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